

NOISE: DETROIT!, STRICTLY BLUEGRASS, SATOKO FUJII, AND MUCH MORE

ENDORSEMENTS ISSUE

THE SAN FRANCISCO BAY

Oct. 2-8, 2002 • Vol. 37, No. 1 • FREE

GUARDIAN


The Best of the Bay ... Every Week

SHUT IT DOWN!

PG&E's Hunters Point power plant is poisoning San Francisco — and only Prop. D can stop it. Plus: Camejo for governor. Daly, Hansen, Maxwell, Segal, and Ventresca for supervisor. YES on B, F, K, and O. NO, NO, NO on N and R. Complete S.F. and state endorsements for the Nov. 5 election. [p.18]

DON'T BE FOOLED

Prop. A IS NOT about making our water system safe!



“Prop. A is an unnecessary expansion of the system to deliver water to suburban sprawl.”

The Sierra Club

**The
Sierra Club
Opposes
PROP. A**

“Tenant activists urge you to vote NO on Prop. A because it triples water bills for decades and then allows landlords to passthrough those increases to tenants. Prop. A will raise your rent to pay for suburban sprawl.”

Ted Gulliksen
S.F. Tenants Union

**The
Tenants
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Opposes
PROP. A**

Let's fix Hetch Hetchy... not expand it for the suburbs.

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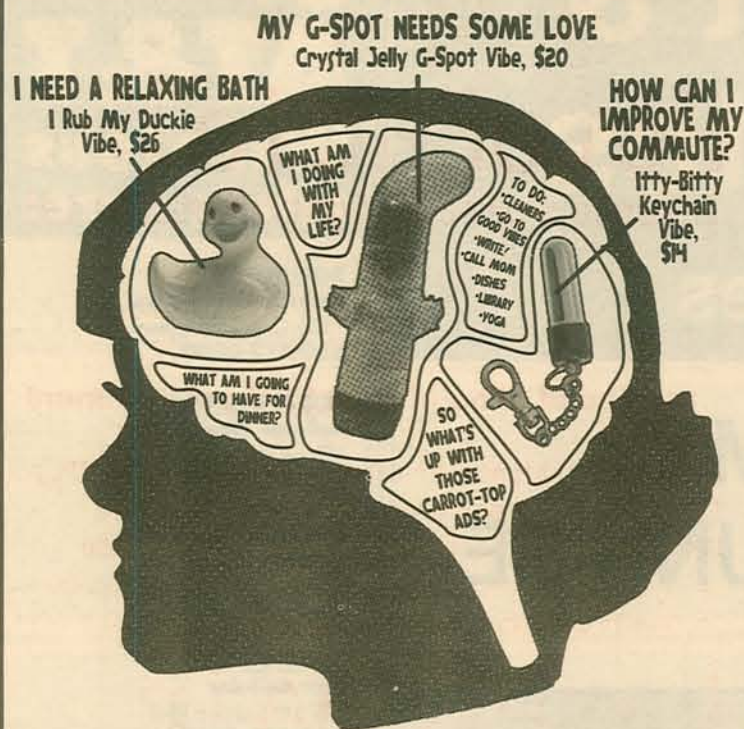
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The
San Francisco
Bay Guardian

Oct. 2-8, 2002

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Rubble and rock

The bands in Detroit are getting hype, getting drunk, playing music, and having a whole lot of fun. Plus: Roots singer-songwriters Kim Richey and Hazel Dickens, pianist-composer Satoko Fujii, and more. In Noise

The cover: Photo by Melissa Barnes.

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in this issue

For California voters who are frustrated with the two major-party candidates for governor (and that's a whole lot of us), there's a political message about 9,000 miles away. In Germany, 8.6 percent of the voters in the Sept. 22 election chose the Green Party — and that's a major reason why Chancellor Gerhard Schroeder was re-elected and his governing coalition survived. A German citizen living in California named Sven Eberlein wrote an op-ed piece in the *San Francisco Chronicle* Oct. 1 that makes the point nicely: The German system of representative democracy is different from ours, but there's something similar in both places — something the Germans overcame 20 years ago. That's "the persisting image of third-party candidates as half-baked wing-nuts and tree-spikers that instills an irrational fear of the nonestablishment candidate in the American voter."

Eberlein writes: "When the [German] Greens first jumped the 5 percent hurdle [to win representation] in 1983, they were certainly a motley bunch of idealists, but given their chance, they stepped up to the plate and earned the people's trust."

Frankly, it's hard to see how either Gray Davis or Bill Simon has earned the people's trust. But there's another choice — and, as we point out in our endorsement package, a good choice — for governor: Peter Camejo, the Green Party candidate. If the polls are right that both Simon and Davis have alienated a large percentage of the voters, Camejo could get more than 5 percent easily, and maybe even as much as 10 percent. That won't get him any role in the new government, but it would make a powerful political statement — and help demonstrate that voting Green is an entirely appropriate response when the best the Democrats have is someone like Gray Davis.

Voting for Camejo is also a good reason to go to the polls — and that's critical. A lot is at stake in the local elections — including public power in San Francisco, which would have won last fall if just a few hundred more progressives had bothered to vote; the city's housing policy, which will shift profoundly against tenants if Proposition R passes; and the city's reputation as a humane and caring place, which will be shattered if the antihomeless Proposition N passes. Also potentially at stake: control of the Board of Supervisors. If just one or two independent candidates lost to candidates friendly to Mayor Willie Brown and the machine, Brown would again have a veto-proof majority.

Tim Redmond
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The Grapes of Wrath is the first title selected for the California Council for the Humanities and the California Center for the Book statewide reading campaign this October. This event is made possible by the Friends & Foundation of the San Francisco Public Library and through contributions to the Center for the Book in the Library of Congress from AT&T and the Carnegie Corporation of America.

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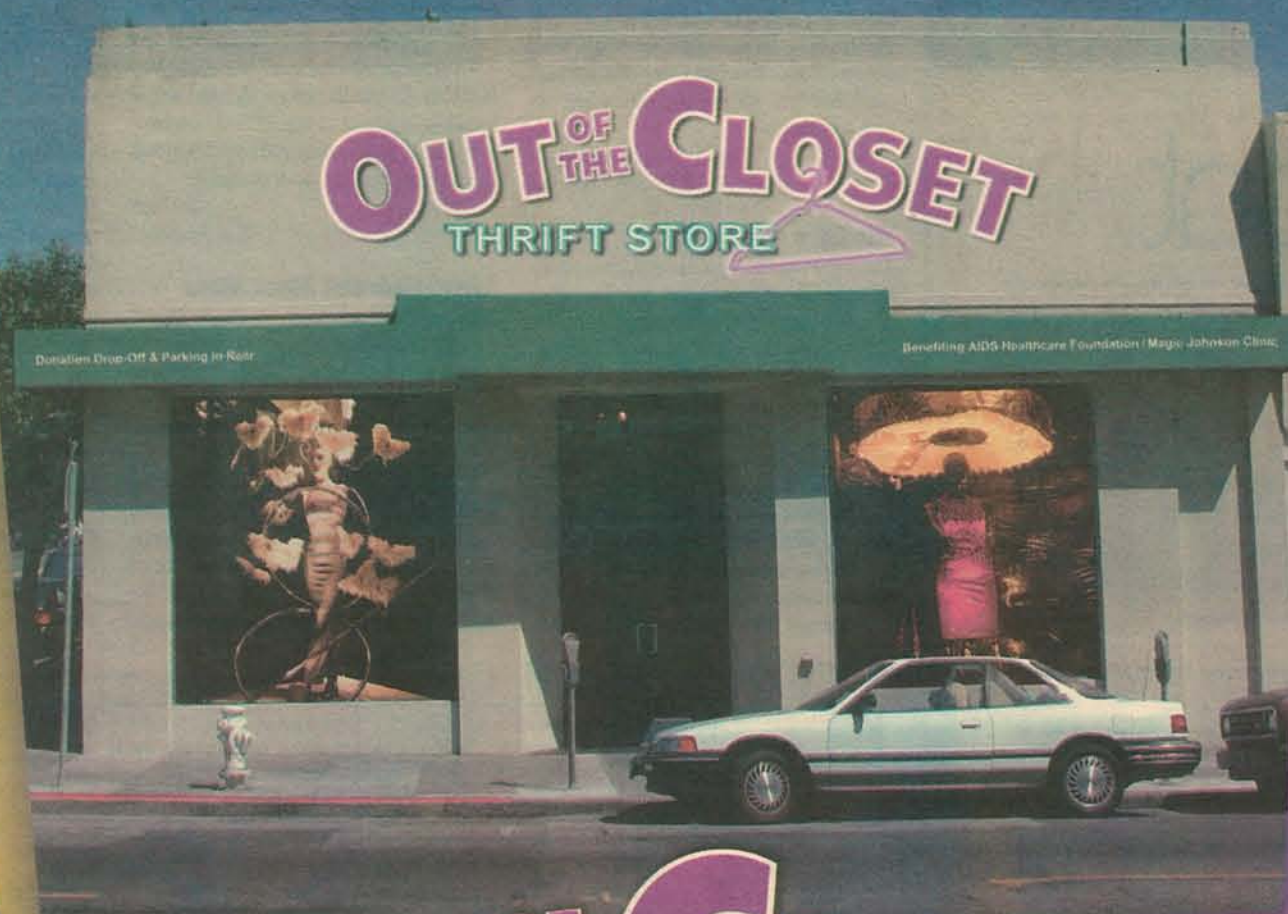
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letters to the editor

SFWPC's endorsements

This letter is in response to your coverage of the San Francisco Women's Political Committee's endorsement of Sean Connolly for San Francisco Superior Court [Hall Monitor, 9/18/02]. As a member of the San Francisco Women's Political Committee, I take issue with the statements and the tactics used by Gail Dekreon and her organization as described in your column. The Dekreon campaign is desperately trying to spin this defeat by attacking the SFWPC and Kim Burton. First and foremost, SFWPC is comprised of extremely intelligent, opinionated, and independent individuals who vote on the merits of an issue and the qualifications of the candidates. Dekreon's claims of arm-twisting and vote maculation are an insult to the intelligence and integrity of the SFWPC membership. It is important to note that SFWPC has voted to endorse many men for the November ballot, including Leland Yee, Mark Leno, Gavin Newsom, Roger Gordon, and Bevan Duffy, who, like Connolly, are well qualified and strong on issues important to women.

Sue Bushnell
San Francisco

The jig is up

The jig is up, the word is out, they finally found it — that is, the *San Francisco Chronicle* on Sept. 16 reported that Pacific Gas and Electric Co. and San Francisco mayors have been cheating city residents out of cheap electricity generated by the city-owned Hetch Hetchy system of dams and hydroelectric power plants for the last 77 years.

And the *Chronicle* even reported that there's a solution to San Francisco's energy problems: Proposition D on the November ballot, which would end the city's dependency on PG&E's polluting fossil

fuel power plant at Hunters Point.

San Franciscans for Affordable, Clean Energy: Yes on D, a coalition of consumers, labor, community and environmental interests, business owners, and public power advocates, needs volunteers and contributions now to counter PG&E's \$2 million "No on D" barrage of lies, which has already begun and will certainly only be more forcefully delivered through mail, radio, and television in response the overdue truth-telling by the *Chronicle*.

Find out how you can help secure a clean energy future for San Francisco and save hundreds of dollars on your electric bills in years to come by visiting the Yes on D campaign Web site at www.powertothepeople.org or by calling the campaign hotline at (415) 820-1418.

Karen Heisler
San Francisco

Predictable sex

Another predictable story about kinky sex ["The Domme Next Door," 9/25/02]. Why is it that the media always focuses on the smallest segment of the BDSM community (the pro-domme) and utterly ignores the largest segment (leather men)?

Joe Holt
San Francisco

Sierra Club and Black Mesa

The article "Last Battle at Black Mesa" (9/18/02) covers the huge environmental justice problem for the Navajo and Hopi living on and around Black Mesa but misses the mark on the Sierra Club's position on this complicated issue.

Up on Black Mesa, the club has worked with Navajo and Hopi activists for the past two years to help stop Peabody pumping of the N-Aquifer, their sole source of drinking water, by 2005. Along with the Black Mesa Trust, Black Mesa Water Coal-

tion, National Resources Defense Council, and others, we helped collect over 5,000 comments asking the federal government to stop Peabody's pumping. Recently, we uncovered proof that the actual slurry line is leaking across its 273-mile route and polluting Arizona's streams. We are working hard to end this senseless waster of pristine water.

On the other end of the slurry line, the Sierra Club sued in 1998 to enforce federal clean air laws at the Mohave Generating Station, which has led to a settlement with the plant owners to clean up the power plant if it operates beyond 2006. We have opposed recent requests from the plant owners to extend that deadline. If the plant owners decide to close Mohave, we will work with respect and good faith with both the Navajo and Hopi tribes and with tribal activists to develop alternative sources of energy like wind and solar for their future income and self-sufficiency.

The Sierra Club's overall mission is to ensure clean air and clean water for all Americans, but we must be sensitive to the sovereignty of the tribes when dealing with this travesty of environmental justice on their own lands. With tribal leadership, the Sierra Club hopes to find the best environmental solution to this complicated mess while at the same time helping to develop more sustainable economic opportunities like wind and solar power for the tribes if the plant owners shut Mohave down.

Andy Bessler
Sierra Club

Environmental Justice organizer

Bipolar help

I am writing to convey to Sascha Altman DuBrul, and anyone else with depression or bipolar disorder ("Bipolar World," 9/25/02) who is "looking out there for others with similar experiences," an open invitation to participate in the activities of the San Francisco Depressive and Manic-Depressive Association. By telephoning (415) 995-4792, you can hear a calendar of support groups and special activities.

Deborah Michelle Sanders
San Francisco

For the record

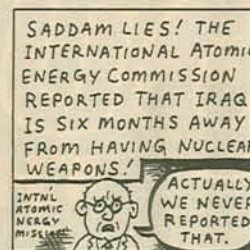
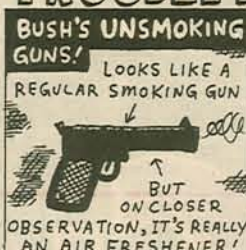
The photograph of Marcus Rene Van in last week's issue was incorrectly credited. The photographer is Melissa Barnes.

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TROUBLETOWN

BY LLOYD DANGLE



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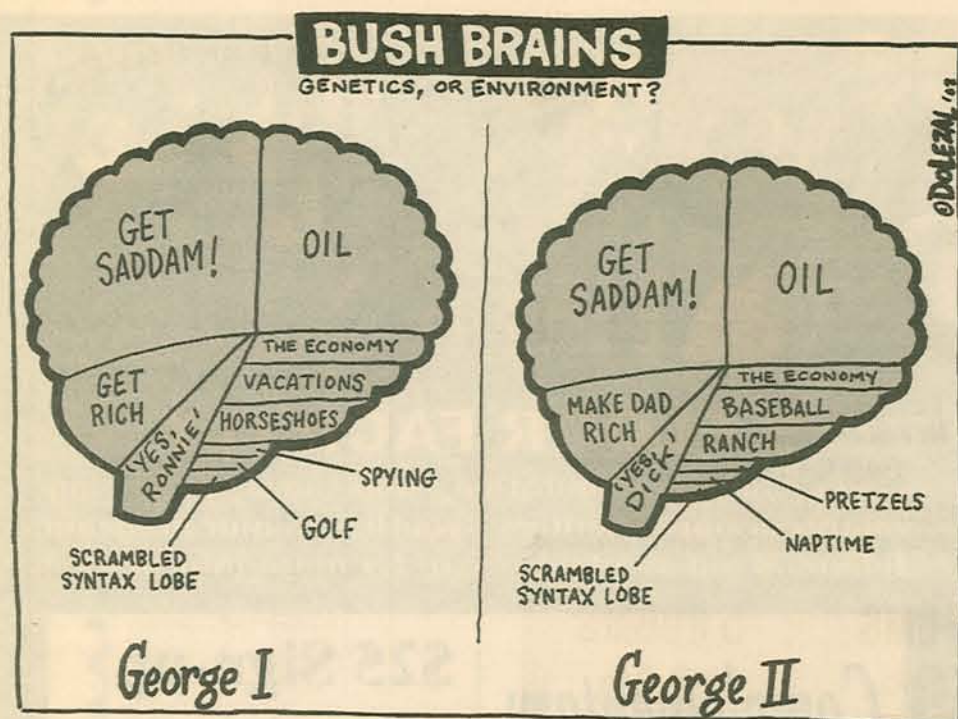
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opinion by sue hestor and calvin welch

Keep the faith

The 11 members of the San Francisco Board of Supervisors face a crucial test this week as they consider Mayor Willie Brown's second-round nominees for the San Francisco Planning Commission and the Board of Appeals. Rumors are flying that several supervisors just want to get this process over with and will accept all of the nominees.

If that occurs, the supervisors will set themselves up for continued pummeling from Brown and his pro-development allies — who have already announced they intend to repeal district elections. Why would the supervisors undercut those who elected them on a campaign of balanced growth? Have the supervisors forgotten that they were elected on the long coattails of the November 2000 Proposition L campaign for "community planning"?

Rolling over on such a defining issue would aid their enemies and punish their friends — a stance not usually associated with long-term political success.

At issue is the meaning of the March vote on Proposition D, amending the City Charter. It profoundly changed the balance of power on the city's single most important political issue: land-use and development policy. It increased the power of the people and the Board of Supervisors in appointment of planning and Board of Appeals commissioners.

Prop. D won 57 percent of the vote. It won in 8 of the 11 supervisorial districts. Every community of color in the city — Chinatown, the Mission District, Bayview-Hunters Point, Ingleside, Excelsior, the Western Addition, and Richmond — supported it. Communities whose needs and voices on development issues have long been ignored made themselves very clear in supporting Prop. D.

Prop. D's change was not, as the *San Francisco Chronicle* and the *San Francisco Examiner* (opponents of the measure) reported, over who *nominate*s commissioners. (The president of the Board of Supervisors nominates three planning commissioners and two Board of Appeals members.) It's about who *approves* nominees of both the Board president and the mayor.

The amended City Charter now reads:

"Each nomination of the Mayor and the President ... shall be the subject of a public hearing [and] ... is subject to the approval by the Board of Supervisors" [emphasis added].

That's a profound change. Development policy is no longer up to a single person. It is to be debated in public. The people have a say.

The district supervisors, who represent each of the city's neighborhoods and communities, *have a vote*. Any supervisor who argues that the mayor has "a right" to his slate of nominees either can't read or is out to subvert the will of the people.

We desperately need commissioners who will help us resolve difficult problems, such as how to build more affordable housing while providing decent jobs for our residents and maintaining neighborhood livability. We need people who want to unite the city rather than pit communities against one another. The current nominees do not have those qualifications.

It's not about Tom and Willie, or Gavin and Jake, or Tony and Matt, or Leland and Aaron. It's about the future of *all* San Franciscans. San Francisco voters gave themselves a voice and, through their district supervisors, a vote on development policy.

The mayor arrogantly says San Franciscans were "ass-backwards" in electing the supervisors who put Prop. D on the ballot. That's no surprise: The voters took power away from *him*. They knew what they were doing.

Board members could roll over for the mayor's slate of old hacks and new know-nothings and get out of a momentary political hot spot. But that would so undermine the board's credibility that when the hounds of development hell came to run them out, no one but their aides would be left to defend them.

To the supervisors: Let the Rules Committee hear these nominees, then send them on to the board without recommendation. You don't have to, and you should not, approve all four Planning Commission nominees. If one more commissioner is confirmed there will be a quorum, and the commission can start meeting again.

Don't play the mayor's game. Make him come back with qualified, nonpolarizing nominees.

Keep the faith with the voters. ♦

Sue Hestor is a land-use lawyer. Calvin Welch is a neighborhood activist.

editorials

Fighting big-money lies

The campaign of lies is underway.

Over the past few days Pacific Gas and Electric Co.'s front group began mailing out the first of what will be a blizzard of misleading, inaccurate flyers designed to confuse the voters and defeat the public power measure, Proposition D. That's going to be a pattern for the next few weeks, as well-funded interests try to buy the San Francisco election. If there's a single major lesson for the fall, it ought to be this: Don't believe the hype.

The PG&E flyer, apparently sent out to conservative voters on the west side of town, demonstrates why PG&E is so desperate: hardly any current elected officials or legitimate community organizations oppose public power. The flyer is full of names from San Francisco past — former supervisors, former community college board members, former city officials.

The flyer also reveals a key PG&E strategy, which is to frighten voters by suggesting that Prop. D eliminates the right to vote on future revenue bonds. There's a lot that's not explained — like the fact that the City Charter already contains eight circumstances under which officials can issue revenue bonds without voter input. Major agencies such as the Port of San Francisco and the San Francisco International Airport can already do so. And nearly every water and power utility in the state has the ability to issue revenue bonds.

There's a good reason for that: revenue bonds aren't paid for by tax increases. The revenue bonds that the San Francisco Public Utilities Commission could issue under Prop. D would be paid back with the money the agency would make selling electricity — and the language of the measure very clearly states that the city can only issue bonds for a takeover of PG&E's system if the city con-

troller can certify that the move won't lead to higher electric rates.

Right now, with PG&E in charge of energy, voters have absolutely no say about bond issuances or other financing — and little say in rate increases.

The overriding themes of the PG&E flyer are that Prop. D is "filled with uncertainties and risks," that the measure "may be hazardous to our city's health," and that the future of PG&E workers' jobs is an open question. That's outrageous on its face. What could be more uncertain than depending for electricity on this bankrupt utility, which hasn't been able to keep the lights on very well in the past few years anyway, which sent millions of dollars out of state to hide it from creditors' reach, and which is demanding that electricity rates stay high for more than a decade to come? What could be more uncertain for workers than depending on an employer that is doing its best in bankruptcy court to spin off parts of the company into new, unregulated companies that would not be bound by existing union contracts?

Similar lies, bundled in slick packages, will be circulating soon on other key measures — particularly Propositions R and N, backed by downtown, hotels, and landlords, which would wipe out 85,000 units of rental housing and take money away from the poorest people in the city. None of the progressive campaigns have that sort of cash, so it's crucial they work together over the next few weeks to counter the misinformation.

And, as we point out in the introduction to our endorsements package on page 18, it's crucial that even people disillusioned by the candidates for governor take the time to vote. The city depends on it. ♦

Ass-backward nominees

Mayor Willie Brown, who just two weeks ago called the local voters "ass-backwards" for electing people who oppose him to the San Francisco Board of Supervisors, is trying to do an end run around one of the most important pieces of legislation enacted in years. He's trying to undermine the ability of the district-elected supervisors to oversee the direction of the San Francisco Planning Commission and the Board of Appeals.

Brown is obviously furious that the voters approved Proposition D in March, requiring that the supervisors approve the mayor's appointments to the two crucial land-use agencies. Prop. D was, as Sue Hestor and Calvin Welch point out in the op-ed, a referendum on the mayor's planning policies — and the voters, by a sizable margin, made it clear they wanted a change.

But Brown refused to accept that message. His first round of appointments included some of the same people who had created the problems in the first place — and the supervisors made certain those nominations wouldn't be approved. So the mayor withdrew them and has, in essence, held the planning process hostage for three months by refusing to submit a new slate.

But the latest names he has submitted are, by and large, no better than the first group. There is no reason to believe that any of Brown's latest picks would do anything different than his last planning commissioners did — that is, follow the

directions of the mayor and approve every inappropriate project of every developer who gives money to Brown or hires the right lobbyist.

The supervisors should in no way put these nominations on the fast track and should not be afraid to raise extensive questions about the nominees, their backgrounds, and their planning priorities. The supervisors should hold a series of public hearings on the nominations and ask pointed questions, starting with this: Did any of the nominees oppose Proposition L, the community planning measure on the 2000 ballot? If so, why? And have they changed their positions since then? Community activists should be able to raise concerns, too, and to weigh in publicly on the nominations. And every candidate should have to put forward a current statement of economic interest even before the board opens hearings.

It's already clear to us that Brown has put forward another pro-development group — and that, in the same way President George W. Bush is trying to force the U.S. Senate to approve far-right federal judges, he's using political pressure to keep the supervisors from doing their jobs. The board shouldn't waver for a moment: Prop. D was a public mandate for a policy change on the Planning Commission and the Board of Appeals, and if the mayor refuses to present candidates who accept and embrace that change, the supervisors should reject them all. ♦

Ron Dudum for District 4 Supervisor from the neighborhood for the neighborhood.

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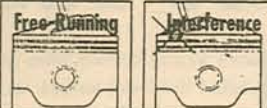
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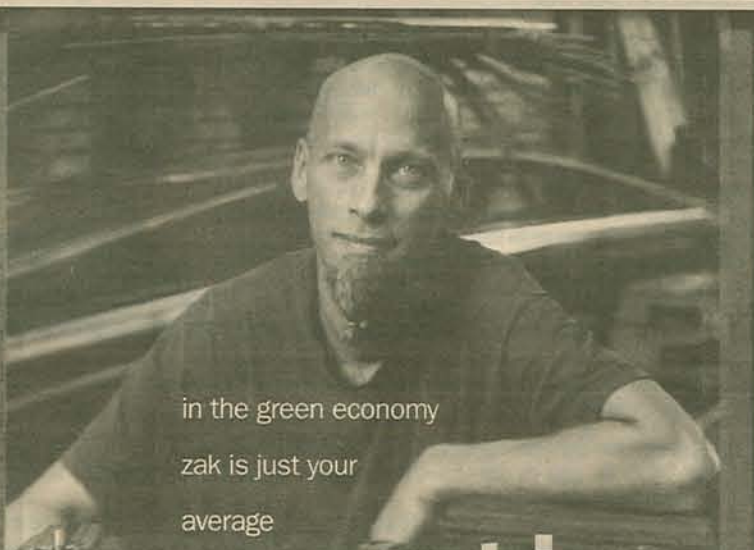
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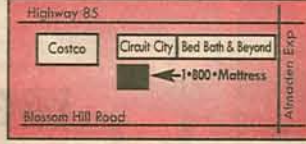
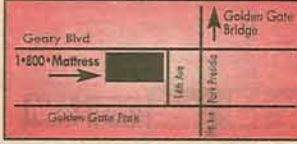
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Big PG&E lies

The truth about the utility's P.R. campaign against public power.

By Rachel Brahinsky

File this under "strictly shameful": A flyer sent out to voters on the city's conservative west side, and designed like a cigarette health warning, cautions that public power Proposition D "may be hazardous to our City's health." Put together by Pacific Gas and Electric Co.'s front group San Franciscans Against the Blank Check, the campaign mailer is a cynical twist on the effort by public power advocates to use Prop. D to help close the polluting power plants on the city's east side, long believed to be poisoning low-income San Franciscans of color. These communities have experienced health problems such as asthma, cancer, and heart disease, all of which may be related to pollution from two nearby plants.

The mailer is just one plank in the utility's campaign (managed by P.R. firm Solem and Associates) to derail the public power effort. Below we dismantle two of the biggest lies of the campaign so far, which can be found on the group's Web site, www.noblankcheck.org.

Lie number one: PG&E says Prop. D won't help shut down the Hunters Point power plant. When Sups. Sophie Maxwell and Tom

Ammiano wrote Prop. D, one of their primary goals was to close PG&E's aging and polluting Hunters Point power plant. Yet PG&E and its representatives are claiming that Prop. D won't help the city shutter the plant. They argue that the Independent System Operator, a state agency, has the final say over the plant's future and that a local ballot initiative could not influence its fate. That's true: the plant remains open — four years after Mayor Willie Brown signed an agreement that was supposed to shut it down — because the ISO says that until there are new energy resources in place, we need the plant for system reliability.

But PG&E hasn't built any new power plants, and the city hasn't had the funds or the policy directive it would need to move forward on its own. PG&E plans to build a new transmission line, which will help, but there's no guarantee it will complete this project soon enough.

The quickest way to close the plant, according to city power managers, is to use a multilayered approach: energy efficiency and new (cleaner and smaller) power plants, along with a new transmission line. Prop. D can fund all of these and would give the city a voter mandate to



Dance of the powerful: Public power activist Charles Kalish is Enron dancing with PiG&E as part of "PiG&E Outta Control," a street theater production performed at a Sept. 30 pro-Prop. D rally by San Franciscans for Affordable Clean Energy. The performers, along with about 40 demonstrators, marched from Pacific Gas & Electric Co.'s headquarters on Beale Street to the Sony Metreon, where Mayor Willie Brown was hosting an event supporting PG&E's anti-public power campaign. About 40 people reportedly attended that event, to which the mayor invited city commissioners and others to generate support for the anti-Prop. D camp. The event marked a turning point for the mayor, who hid his opposition to public power initiatives last year until the very end of the election cycle.

push forward with creating alternatives to the poison of the old power plant.

Lie number two: PG&E says a public San Francisco power utility won't have cheaper rates than PG&E. PG&E's supporters like to remind voters how the energy crisis hit the Lassen Municipal Utility District, the state's newest public power agency. It's true: LMUD made several bad decisions and

was forced to buy electricity on the open market during the height of the energy crisis. Rates soared 48 percent, prompting a consumer revolt in which four members of LMUD's board of directors were recalled. (PG&E's front group claims Lassen's rates went up 70 percent. This is an outright lie.)

Even with the jump in rates, Lassen's prices remained lower than PG&E's, and

this winter the utility brought rates back down 20 percent. Today a Lassen residential consumer using 500 kwh of power each month pays \$61; that same customer in San Francisco would pay PG&E \$74.55.

Meanwhile the 2,009 public power agencies nationwide charge an average of 20 percent less than private power companies, according to Sacramento-based energy consulting firm R.W. Beck. PG&E claims that a new utility would not achieve those savings — but that's where Lassen is instructive. Even LMUD, a victim of the energy crisis, charges far less than PG&E.

Also key: when rates go up, consumers are able to respond by replacing the board and can hold the general manager (who is a public official) accountable. When PG&E announced its 40 percent rate hike last year, consumers had no recourse. There's no way to recall the PG&E board. Now in bankruptcy court, PG&E is pushing to keep rates artificially high for the next decade to pad corporate profits. The only real way to recall PG&E is to pass Prop. D. ♦

For more information on Prop. D go to www.sfbg.com or www.powertothepeople.org. For more on public power go to www.appanet.org.

The Bay Guardian, Bay Guardian editor and publisher Bruce B. Bruggmann, and associate publisher Jean Dibble are contributors to the Yes on D campaign.

E-mail Rachel Brahinsky at rachel@sfbg.com.

For a just cause

Oakland voters will decide on restricting evictions

By Shadi Rahimi

Sandra Miguel is a single mother who's lived with her two young children in a one-bedroom Oakland apartment for five years, never missing a \$557 rent payment or complaining about the roaches and mice.

But in June, Miguel received notice that the new landlord wanted her and fellow tenants to move out in 30 days. "This is not the place I like to live, but I don't have other options," she said. "I need this place because it's all I can pay."

Help could be on the way for Oakland renters like Miguel. This November voters will have the chance to pass Measure EE, which will require landlords to provide "just cause" for eviction, such as if a tenant violates his or her lease, damages property, or deals drugs.

Andrea Cousins, volunteer media coordinator for Just Cause Oakland, said if Measure EE passes it will mark the first time Oakland has enacted "basic and fair protections for its renters, who make up over 60 percent of Oakland's residents." But gathering support from city hall has been difficult. Even though more than 36,000 Oakland residents signed a petition this summer to place the measure on the Nov. 5 ballot, Mayor Jerry Brown has yet to publicly support it.

"We don't expect him to," Cousins said. "He knows there is a majority support for this measure, but he is not concerned with affordable housing and the loss of people of color from Oakland."

Brown did not return our calls by press time.

In a recent study, Sentinel Fair Housing found that 30-day evictions increased by 300 percent between September 1998 and December 1999. In 2000 the Oakland City Council killed the just-cause measure. A citywide grassroots effort finally gathered enough support to place the measure on the ballot this year.

So far, Sup. Nancy Nadel (District Three) is the only supervisor endorsing Measure EE. The Rental Housing Association of Northern Alameda County is the most powerful opponent of the measure.

Cousins said Measure EE proponents are putting their faith in Oakland residents. "It is the will of Oaklanders to make just-cause protection a law in Oakland," she said. "I see a clear victory ahead." ♦

For more information or to volunteer, contact Just Cause Oakland's campaign office at (510) 763-5877.



Life during WARTIME Terrorism American-style

By A.C. Thompson

The United States' terrorist training camp is located on the grounds of Fort Benning in Columbus, Georgia. It has churned out some world-class thugs: Panamanian dictator-drug dealer Manuel Noriega, Salvadoran death-squad leader Roberto D'Aubuisson, the assassins of El Salvador's Archbishop Oscar Romero, and Peruvian soldiers implicated in the early 1990s murder of nine college students and a professor.

This Army-run training camp, until recently called the School of the Americas, teaches counterinsurgency tactics to Latin American soldiers. In the 1980s and '90s those tactics — as the *Washington Post* discovered in 1996 — included al-Qaeda-esque practices such as execution, torture, false imprisonment, and blackmail.

Conscious of the school's image problem, the Army last year rebranded it the Western Hemisphere Institute for Security Cooperation and promoted new courses in human rights and democracy. "We believe that our human rights instruction is among the best offered by military educational institutions anywhere in the hemisphere," reads a statement on the school's Web site.

For the past 12 years Father Roy Bourgeois, who lives in a small apartment outside the gates of the fort, has led a grassroots campaign to shutter the school. We spoke to Bourgeois, who heads a small group called School of the Americas Watch, while he was in the Bay Area last week for a series of speaking engagements.

If Bourgeois weren't a priest he'd make a great Hollywood publicist — he's kept the press, which typically loses interest in an issue in a matter of days, covering the terror school for more than a decade. "It is so hard to work with mainstream media — that's been the biggest challenge of all," Bourgeois said in his soft Louisiana patois. "The reporters say, 'We covered that last year. We've done that story.'"

Still Bourgeois has proved an expert media strategist. The *New*

York Times and the *Los Angeles Times* have both called for the academy's closure in editorials. ("An institution so clearly out of tune with American values and so stubbornly immune to reform should be shut down without further delay," said the nation's paper of record.) *Newsweek* and most of the TV networks have run scathing stories.

Last year when Sister Dorothy Hennessey, an 88-year-old nun, was arrested for trespassing while protesting at Fort Benning, Bourgeois and his group played the human-interest card to full effect. "They made a mistake when they sent Sister Dorothy to prison for six months," Bourgeois said, laughing. "She was on *Good Morning America* before she went in. The *New York Times* did a big story. We'd never received that much print."

Bourgeois has also harnessed the media's obsession with celebrity. In 1999 actor Martin Sheen joined in a faux-funeral procession at the base — Sheen was well-positioned for the cameras at the front of the march — grabbing more headlines.

There are some angles, however, that haven't garnered much coverage. One is the story of Carlos Mauricio, a Salvadoran native who now lives in San Francisco and teaches at Balboa High School. Mauricio was tortured for nearly two weeks in 1983 at the direction of Carlos Eugenio Vides Casanova, then director-general of the Salvadoran National Guard. Vides Casanova was a guest speaker at the school in the 1980s. In August, Mauricio and two other torture victims won a \$54 million civil judgment against Vides Casanova and another general trained at the school. "I was waiting for that day for years," Mauricio explained. "Because in Salvador right now it's impossible to bring them to tribunal."

The Colombia connection also hasn't received the attention it deserves. With the country mired in a ghastly civil war, the school has been training predominantly Colombian troops in recent years. Many of those soldiers have gone on to play starring roles in Colombian death squads, according to Human Rights Watch reports. "The soldiers trained at this school work very, very closely with the paramilitary forces," Bourgeois contended.

And with Iraq dominating the news, few journalists have noticed this: H.R. 1810, a congressional bill introduced by Jim McGovern (D-Mass.) that would close the school, is expected to die this term without a vote. That's terrorism American-style. ♦

E-mail A.C. Thompson at ac_thompson@sfbg.com.

No on N benefit

Friday, Oct. 4, attend a sit-down dinner with live performances at an event to raise money to pay for TV spots opposing Prop. N. Grassroots activists have created several commercials featuring real homeless people to combat Newsom's slick TV ad campaign. They need to raise \$20,000 to get them on the air. The dinner will be followed by live performances by the Quails, Molotov Mouth, Po' Poets, and many others. *Dinner 7 p.m., entertainment 7:30 p.m., DJs and dancing 10 p.m., International Longshore and Warehouse Union Hall, 255 Ninth St., S.F. \$5-\$20 (no one turned away for lack of funds).* (415) 824-3119.

Defeat Prop. N

Thursday, Oct. 3, oppose Proposition N, Care Not Cash, by joining public defender-elect Jeff Adachi and Sup. Matt Gonzalez at the kickoff party for the No on N campaign. 6-8 p.m., *Piyasa Restaurant, 1686 Market, S.F. Donation requested.* (415) 346-4808.

No on N and R fundraiser

Thursday, Oct. 3, live DJs will be on hand at this fundraiser for the No on R and N campaigns sponsored by the Committee Against Increased Homelessness and the Committee to Save Rent

Control. 9 p.m.-2 a.m., *Justice League, 628 Divisadero, S.F. \$10-\$25 donation.* (415) 346-4808.

Palestinian resistance

Thursday, Oct. 3, come to "A Tribute to Palestinian Resistance," an event featuring spoken word, live music, visuals, and eyewitness reports from Palestine. 7:30 p.m., *La Peña Cultural Center, 3105 Shattuck, Berk. \$10-\$20 sliding scale.* (415) 252-7122.

FTAA report

Thursday, Oct. 3, and Tuesday, Oct. 8, find out

about the upcoming seventh summit of the Free Trade Area of the Americas in Ecuador and what it means for South America. *Thurs/3, 8 p.m., Artists' Television Access, 992 Valencia, S.F. \$5, (no one turned away for lack of funds).* (415) 824-3890. *Tues/8, 6-9 p.m., First Unitarian Church of Oakland, 685 14th St., Oakl. Free.* (415) 621-8100.

Mike Ruppert

Friday, Oct. 4, Mike Ruppert, former Los Angeles Police Department investigator turned crusader, delves into the United States government's

compliance in the Sept. 11 tragedy. 7 p.m., *Lowell High School, 1101 Eucalyptus, S.F. \$15, half price Republicans.* (707) 824-9933.

Occupation of Palestine

Friday, Oct. 4, Jess Ghannam of the Arab-American Anti-Discrimination Committee presents a slide show documenting the history of the occupation of Palestine and discusses the present and future of Palestine. 7-9:30 p.m., *San Francisco Friends Meeting Room, 65 Ninth St., S.F. \$5-\$15 donation (no one turned away for lack of funds).* (510) 666-1376.

Green Party

Saturday, Oct. 5, join Green Party candidates, activists, and supporters for a night of progressive politics, music, and light refreshments. Funds raised will go to support campaigns for candidates and initiatives. 7-10 p.m., *Community Music Center, 544 Capp, S.F. \$5-\$10 sliding scale.* (415) 386-5464.

Sweatshop forum

Saturday, Oct. 5, Latino and Chinese immigrant garment workers from Los Angeles and San Francisco discuss various boycotts and campaigns. 5 p.m., *Center for Political Education, 522 Valencia, S.F. Free.* (510) 834-8990.

Yes on D

Saturday, Oct. 5, and Sunday, Oct. 6, mobilize for public power with the Yes on D campaign. Volunteer every Saturday and Sunday until the election Nov. 5. 10 a.m., *Teachers' Union Office, 655 14th St., S.F. Free.* (415) 820-1418.

Alternatives to war

Sunday, Oct. 6, hear from peacemakers in Colombia, Israel, and Palestine, as well as members of September Eleventh Families for Peaceful Tomorrows, about nonviolent alternatives to war. 2 p.m., *University of San Francisco, Lone Mountain Campus, Pacific Rim Conference Room, 2800 Turk, S.F. Free.* (415) 565-0201, ext. 24.

Antiwar protest

Sunday, Oct. 6, join people from all over northern California for a mass antiwar protest sponsored by Not in Our Name. 2 p.m., *Union Square, S.F. Free.* (510) 594-4076.

Public power

Sunday, Oct. 6, Join Sup. Aaron Peskin and others for a barbecue fundraiser for San Franciscans for Affordable Clean Energy, promoters of Proposition D. 1:30-3:30 p.m., *933 Vallejo, S.F. \$20-\$500 donation. Call (415) 673-4742 to RSVP.*

Prison state

Monday, Oct. 7, join queers and supporters in protest of Gov. Gray Davis's prison policies while he raises funds at the San Francisco Lesbian, Gay, Bisexual and Transgender Community Center. 5 p.m., *San Francisco Lesbian, Gay, Bisexual, and Transgender Community Center, 1800 Market, S.F. Free.* (510) 665-1935.

Nader rally

Tuesday, Oct. 8, attend a rally featuring Ralph Nader and Peter Camejo, the Green Party candidate for governor of California. Medea Benjamin MCs. 7:30-9:30 p.m., *Berkeley Community Theatre, 1930 Allston Way, Berk. \$12, \$10 in advance, \$2 off with valid student ID.* (510) 655-1810.

No on R

Tuesday, Oct. 8, join state senator John Burton, Sup. Chris Daly, and state assemblymember Carole Migden, among others, at this fundraiser to defeat Proposition R. 5:45-7:45 p.m., *2606 Pacific, S.F. \$50 donation* (415) 282-5525.

Mail items for Alerts to the Bay Guardian Building, 135 Mississippi St., S.F., CA 94107; fax to (415) 255-8762; or e-mail corbett@sfbg.com. Please include a contact telephone number. Items must be received at least one week prior to publication date. Call (415) 255-3100, ext. 573, for more information. For more events, see the Benefits listings in the Calendar section.

War Without End? NOT IN OUR NAME

Sunday ~ October 6th ~ 2pm Union Square, San Francisco

- ⊗ **War on Iraq**
- ⊗ **Detentions and Roundups of Immigrants**
- ⊗ **Police State Restrictions**

Speakers include: Osama Qasem (ADC-SF), Boots Riley ("The Coup"), Riva Enteen (NLG), Yuri Kochiyama, Mumia Abu-Jamal (recording), and Xochitl Johnson. Performances by: Loco Bloco Drum and Dance Ensemble, DJ Malik, and Shailja Patel.

Help build an altar of remembrance and resistance to the people of the world.

Oct. 6 Gathering Locations:

Join others to make your way to Union Square

Florida St @ 18th St, SF, Noon

with Loco Bloco Drum & Dance Ensemble

People's Park, Berkeley, Noon

Berkeley student contingent

Mission St @ 16th St, SF, 1pm

LFS, Olin & City College Freedom School

Glide Memorial Church, SF, 1pm

Japanese American community

Frank Ogawa Plaza, Oakland, Noon

Peoples NonViolent Response Committee Peace Train

Santa Rosa City Hall, 9am

Sonoma Peace & Justice Coalition and Women in Black

College Ave @ Russell, Berkeley, Noon

East Bay Coalition Against War & Lake Merritt Neighbours Organizing for Peace

**Sunday
October 6
BE THERE!**

Take a step to
change the course
of history.

Mass Convergence Against War and Repression

Sunday, October 6 marks the anniversary eve of the day U.S. bombs began falling on Afghanistan. It will also mark a year of the government's war on people's rights in the U.S.

October 6 must also be a major showing of DEFIANCE AND RESISTANCE BY THE PEOPLE in the U.S. to the machine of war and repression.

On October 6, OUR PLEDGE OF RESISTANCE will echo across the country—from NEW YORK CITY (Central Park, 1pm) to LOS ANGELES (Westwood Fed. Bldg, 2pm), CHICAGO, SEATTLE, and all over—so that it is heard in the White House and across the planet. Our voices united will demonstrate that we are taking responsibility to OPPOSE, RESIST, and STOP the injustices done by our government in our name.

Volunteers Needed! Not in Our Name:

510-594-4076 or www.nionbayarea.net

Events
Nationwide:

www.notinourname.net

The Not in Our Name Project urgently needs your support. Contribute today with your hands, heart, and yes—money. A much greater level of spirit and resistance is needed, but without your help we can not meet our growing expenses.

Name _____

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Phone (____) _____

Please send checks to: "Not in Our Name",
5245 College Ave. #636, Oakland CA 94618

Enclosed is
my donation:

☐ \$50

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OCT 6th ENDORSED BY MANY MORE BAY AREA ORGANIZATIONS

Sweatshop Free T-shirts

WE'RE NOT CHUCK E. CHEESE WE'RE NOT WAL-MART...

The shame of it. California is our home, and we share it with millions of disenfranchised people who have been, and continue to be, humiliated. They live in fear because the US government has refused to recognize them as fully franchised members of our society. This has resulted in a society in denial—a society looking more and more like a well designed apartheid system...a society in contradiction, collecting taxes from people they conveniently ignore.

Most companies operating within this degrading system don't seem to care.

Some are afraid of immigration reprisals and others remain silent while salting away unconscionable profits. Others, move their operations off shore where they are free to pay poverty level wages with impunity.

American Apparel...the anti-brand. American Apparel is addressing this civil liberties crisis as it applies to California, the country as a whole, and the apparel industry.

We discontinued the use of sub-contractors and created a unique "manufacturing community,"

supported by loyal, highly motivated, fairly paid employees, enjoying the benefits and rewards of a job well done. Specifically, we are engineering our production process so that every American Apparel employee will earn a living wage and beyond. Our culture recognizes outstanding performance and promotes from within, provides health care benefits, training and education programs, ESL, and a soon to be operating day care facility.

American Apparel is striving to become a new model for the apparel industry, and asks for your support.



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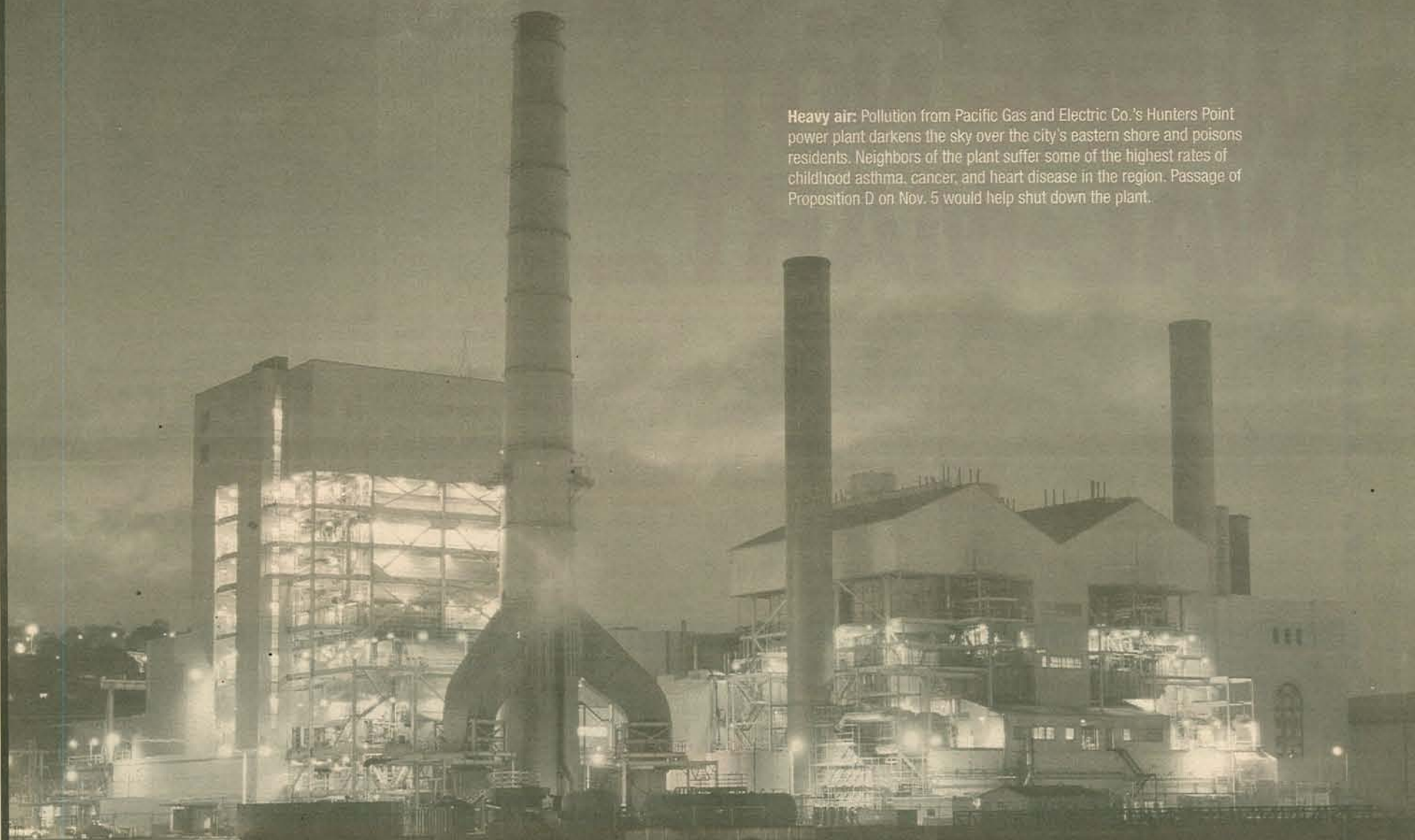
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ENDORSEMENTS

Camejo for governor. Daly, Hansen, Maxwell, Segal, and Ventresca for supervisor. Yes, Yes, Yes on D; No, No, No on N. Complete state and San Francisco endorsements for the Nov. 5 election

Heavy air: Pollution from Pacific Gas and Electric Co.'s Hunters Point power plant darkens the sky over the city's eastern shore and poisons residents. Neighbors of the plant suffer some of the highest rates of childhood asthma, cancer, and heart disease in the region. Passage of Proposition D on Nov. 5 would help shut down the plant.



On KQED-FM's *Forum* show Sept. 30, pollster Mark Baldassare was talking about voter dissatisfaction, about the fact that nobody seems terribly excited about voting for either Gray Davis or Bill Simon for governor of California. Michael Krasny, the host, mentioned minor parties, and one of the callers asked about the "none of the above" option, which is on the ballot in Nevada.

"Voters," Baldassare said, "are already saying 'none of the above' — by staying home."

That's the ugly reality facing activists, candidates, and organizers working on the Nov. 5 election — and Davis and Simon, whose campaigns largely consist of expensive TV ads trashing each other, aren't doing much to help.

But there's every reason to go the polls and vote, even if you can't stomach either of the candidates at the top of the ticket. For one thing, the Green Party has one of its best candidates ever, Peter Camejo, running for the top spot — and although it's very unlikely he'll be the next governor of California, there's a good chance he'll get close to 10 percent of the vote, which

would be a historic statement by California voters.

There's also a tremendous amount at stake in the local races. In San Francisco, big developers, landlords, and downtown interests are trying to change the direction of the district-elected Board of Supervisors (their main target: Chris Daly). Pacific Gas and Electric Co. is spending millions on a campaign of lies in a desperate attempt to block public power (Yes on D!) and keep the poisonous Hunters Point plant running. Sup. Gavin Newsom, who wants to be mayor, and a group of landlords who want to change the makeup of San Francisco are pushing a cruel attack on the homeless (Proposition N) and an assault on tenants (Proposition R). The future of the San Francisco schools and community college district are on the line.

You can vote absentee, by mail. You can vote early, at City Hall. You can vote on Election Day. But don't sit this one out.

Our recommendations follow.

U.S. House of Representatives



Lynn Woolsey

District Six (Marin-Sonoma)

Lynn Woolsey

Lynn Woolsey, the only member of Congress who was ever on welfare, has become a leading voice for the disenfranchised on Capitol Hill. She fought the Democrat-backed welfare reform bill of 1996 and is a big advocate for increased child care spending and reductions in work requirements. She's not afraid to take on controversial causes: She tried in 2000 to cut off federal funds for the Boy Scouts on the grounds that they discriminate against gays (she lost, 362-12) and is the only member of the Bay Area delegation who opposes subsidies for oil and gas producers. She has a 93 percent approval rating from the American Civil Liberties Union (although she wrongly opposed a limit on law-enforcement surveillance activities as part of the antiterrorism bill). She opposes the invasion of Iraq. Woolsey has a safe seat and deserves reelection.



George Miller

District Seven (Contra Costa)

George Miller

George Miller, a member of the liberal congressional class of 1974, is certain to get reelected to a 15th term. He has made the environment his top priority and has taken on some tough and important crusades. He fought (unsuccess-

fully) to repeal a 19th-century law that gives federal land to mining companies at no cost and has tried (unsuccessfully so far) to raise fees for logging and grazing on federal land. He's trying right now to cut back on federal subsidies to sugar growers.

He hasn't been perfect by any means: He supports the Cal-Fed water policy, which encourages the privatization of water in the state, and he worked a little too closely with the Bush administration on education reform, but at least he kept vouchers out of his bill. He has never lifted a finger to support public power or enforce the Raker Act (which was under his jurisdiction when he chaired the House Natural Resources Committee).

But he opposes the invasion of Iraq, and he has a 93 percent approval rating from the ACLU and from the League of Conservation Voters. We'll back him for another term.

District Eight (San Francisco)

No endorsement

Rep. Nancy Pelosi, who was elected to Congress with no previous experience in public office, has risen to become Democratic whip, one of the most powerful members of the House, and if the Democrats win control this fall, she'll be a serious candidate for majority leader. Her voting record is generally liberal (she has a 100 percent approval rating from Americans for Democratic Action and a 93 percent approval rating from the Friends Committee on Legislation). But she's a staunch member of the Brown-Burton machine, has backed virtually every ally of Mayor Willie Brown for almost every key local office and was the author of the bill that privatized the Presidio, giving real estate developers control of a national park for the first time in history. She refuses to take a position on Proposition D.

And now that she's in the House leadership, she's moving even further away from her constituents. She has already indicated her willingness to support Bush's invasion of Iraq; in a statement issued Sept. 12, 2002, she noted, "I have not yet seen evidence of imminent nuclear or other kind of threat that demands immediate military action. But no one in Congress is drawing a line in the sand. If the Administration brings us the evidence and makes a compelling case to the American public that a threat is indeed imminent, or that Saddam Hussein was actively involved in the tragedy of last September 11, we may very well come together in agreement."

Pelosi is going to win, but we can't endorse her.



Barbara Lee

District Nine (Oakland-Berkeley)

Barbara Lee

When Rep. Barbara Lee replaced the legendary Ron Dellums as the representative of this Berkeley-Oakland district, which is one of the most liberal in the nation, we weren't sure she would live up to his legacy. But Lee has proved herself, most notably last year when she was the only member of the House to vote against giving Bush unlimited authority to go to war in Afghanistan. She's taking the same approach to the invasion of Iraq: on Sept. 19 she introduced a House resolution calling on the United States to work through the United Nations and not to launch a preemptive invasion. "We all agree that the world would be better off without Saddam Hussein in power," she said. "But I believe that we are better off still if we live under the rule of law and eliminate weapons of mass destruction. A preemptive, unilateral first strike would set a terrible international precedent. The question one must ask when confronting this doctrine of preemption is, Where will it end?"

We're still waiting for Lee to show Dellums-style progressive leadership at home — in the March primary, she "dual endorsed" landlord lawyer Charles Ramsey against longtime progressive (and Dellums ally) Loni Hancock. But she's coming into her own, and we're happy to endorse her.

District 12 (San Francisco-San Mateo)

Tom Lantos

It's time for Tom Lantos to retire. The 71-year-old, 10-term representative — a soaring hawk — is out of touch with his district: he supported the war in Afghanistan, backed a measure by Rep.

Continued on page 20

The Bay Guardian's endorsements were prepared by our Election Task Force: Savannah Blackwell, Rachel Brahinsky, Bruce B. Brugmann, Cassi Feldman, Melissa Houston, Corbett Miller, Tim Redmond, Camille T. Taiara, A.C. Thompson, and Tali Woodward.

Don't miss our Oct. 30 clip-out guide to take to the polls. Plus: East Bay endorsements, last-minute intelligence, and who's endorsing whom.

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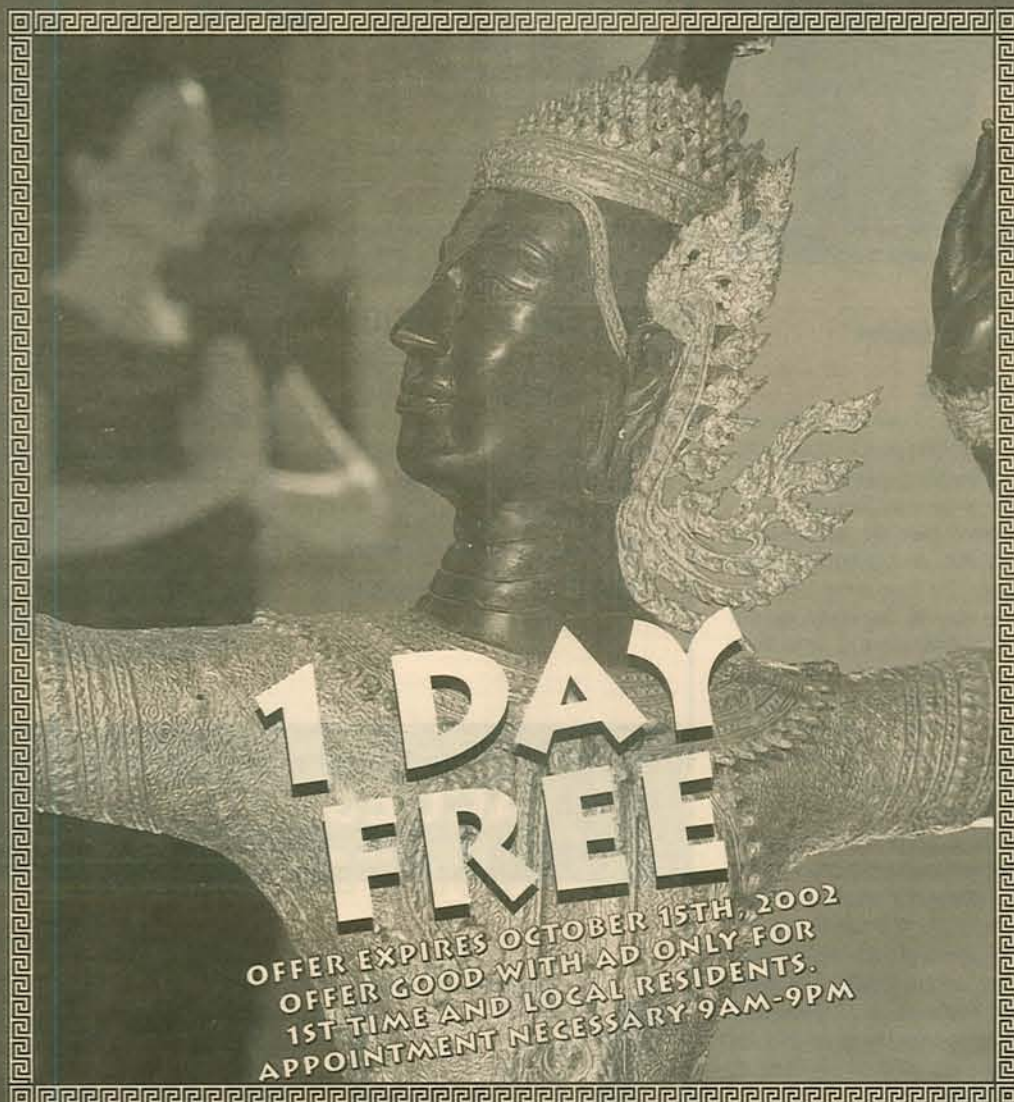
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Endorsements

From page 19



Tom Lantos

Henry Hyde to block the United States from paying its United Nations dues, strongly supported the antiterrorism bill, and supports the invasion of Iraq. If he decides to run again in 2004, he needs a strong Democratic opponent.



Peter Camejo

Governor

Peter Camejo

It's hard even to begin counting the ways in which Gov. Gray Davis, the incumbent Democrat, has let down his constituents, the voters who elected him, and the state of California. Davis has turned the governor's office into little more than a money machine, shamelessly demanding campaign money from wealthy interests as the price of favorable public policy. After taking huge sums from the electric utility industry, he oversaw a disastrous deregulation plan and a bailout that is costing state ratepayers and taxpayers billions.

He handed a sizable raise to the prison guards (who donated large sums to his campaign) while stifling the teachers. He has given state contracts to big contributors (such as Oracle) literally days after receiving their checks.

On a policy level, he has demonstrated that big-money interests control his office. He has balanced the state's budget on the backs of the poor. He vetoed bills protecting consumers and open govern-

ment (and those are just recent examples).

We endorsed Davis four years ago, fearing that Dan Lundgren — the former state attorney general whose politics were so far to the right that even many Republicans were afraid of him — could win a close election. This year's GOP offering, Bill Simon, isn't much better. (Ironically, it's entirely because of Davis that the voters face this choice: Davis, in an unprecedented move that marks a new political low for California, spent millions of dollars on attack ads to keep the more moderate Richard Riordan, the former mayor of Los Angeles, from winning the Republican primary).

But the reality is that with Simon's campaign collapsing due to allegations of fraud in his family business, Davis is far ahead in the polls and almost certain to win reelection. We're quite comfortable in endorsing the Green Party candidate, Peter Camejo.

Camejo is one of the better candidates to come out of the rapidly growing Green Party. He's an investment advisor from Walnut Creek and the founder of Progressive Asset Management, the first socially responsible broker-dealer in the nation. His critique of Davis goes beyond the obvious: Davis, he says, is not only corrupt but also incompetent — he bungled the state's long-term energy contracts by failing to hedge the costs, something Camejo says any decent finance professional would have done automatically.

Camejo is making energy a centerpiece of his campaign. He vows to end the bailouts, to push for public power across the state, and to work to put California in the forefront of alternative energy development. He's calling for universal health care, for more money for education, for an end to Three Strikes sentencing laws and state laws restricting local rent control, and for government loans to help low- and moderate-income people buy houses.

He's also using his campaign as a pulpit to push for instant-runoff voting in all state elections. IRV, which has been adopted in San Francisco, ends the "spoiler" argument that is often used against smaller parties. If it had been in place in Florida in 2000, IRV would most likely have handed that state — and the presidency — to Al Gore.

A vote for Camejo is a vote against an increasingly pro-big business Democrat leading an increasingly pro-big business party. It's a message that Davis's behavior isn't acceptable, that the pay-to-play money game in Sacramento has to end.

Lieutenant governor

Donna Warren

A public administrator and certified financial manager, Donna Warren is co-founder of the South Central Los Angeles Green Party. She served on the Geronimo Pratt Defense Committee and has been a



Donna Warren

leader in the movement to repeal the Three Strikes law. Her major issue is criminal justice, and she offers a clear alternative to Democrat Cruz Bustamante, who has been almost invisible as the incumbent. The lieutenant governor doesn't have a lot of job responsibilities, but in the past some have at least used it as a platform to push issues (Leo McCarthy worked for mental health funding and the rights of mental patients, for example). Bustamante likes to promote his "One California" campaign aimed at immigrant rights and racial tolerance, but he hasn't lifted a finger to oppose Gov. Gray Davis's anti-immigrant policies.



Kevin Shelley

Secretary of state

Kevin Shelley

Kevin Shelley, the Democratic state assembly member from San Francisco, narrowly defeated Michela Alioto, our first choice for the job, in the March primary. But he's been active for years on open-government issues and would be a huge improvement over the Republican incumbent, Bill Jones. Shelly supports same-day voter registration, and he might actually take some action to increase voter registration and participation in the state. We were a bit disturbed to hear him campaigning on the promise to "keep your private voter information private," since voter registration forms have always been, and should be, public record. But we'll back him for the job.

BE COUNTED

You don't have to wait until Nov. 5 to cast your ballot. Early voting begins Oct. 7 at the Department of Elections office, City Hall, 1 Dr. Carlton B. Goodlett Place, Room 48, S.F. The office is open weekdays, 8 a.m. to 5 p.m., and is also open on the last two weekends before Election Day, Oct. 26 and 27 and Nov. 2 and 3, 10 a.m. to 4 p.m. Those looking to vote by mail should contact the department. The last day to request an absentee ballot is Oct. 29.

If you're not registered to vote, it's not too late: you have until Oct. 7 to sign up.

For more information call the Department of Elections at (415) 554-4395.



Bill Lockyer

Attorney general

Unlike most California politicians of both parties, incumbent attorney general Bill Lockyer favors a measured approach to criminal justice.

As top cop, Lockyer hasn't been a huge proponent of the death penalty or Three Strikes, and he hasn't campaigned for major new lock-'em-up laws. The policy choices the A.G. has made — funding DNA "cold hit" programs, bringing new DNA analysis labs online, collecting crime data more efficiently — are smart. He has worked to curb violence by creating a firearms control unit and stepping up background checks on gun purchasers. He's also been a real advocate for the elderly, ordering surprise inspections of nursing homes and filing landmark criminal cases against abusive nursing home employees.

Even the defense bar — which has a propensity for blasting A.G.s — doesn't seem to have too many gripes about Lockyer.

That's not to say that he's perfect. We wish Lockyer was more like New York A.G. Eliot Spitzer, who has made busting CEO-felons his top priority. In this era of jaw-dropping corporate scandals, Spitzer is taking on scams big (forcing Merrill Lynch to pay \$100 million for apparently deceiving investors) and small (winning \$50 rebates for 400 consumers ripped off by a long-distance phone company).

Lockyer hasn't been as vigorous about

prosecuting financial crime. In the aftermath of California's corporate-engineered energy crisis, he chose to file relatively limited civil charges against four major players — Dynegy, Mirant, Reliant, and Williams — that stand accused of billing the state for millions of dollars of electricity that was never provided. Rather than going after these firms in civil court, Lockyer should be sending a message by trying to send some suit-clad perps to prison.

And although Lockyer campaigned four years ago as a strong advocate of open government, his opposition was the final death blow to state senator John Burton's efforts to pass a historic constitutional amendment guaranteeing the right to open government, according to Kent Pollock, executive director of the California First Amendment Coalition. Lockyer's position stunned supporters of the Burton amendment (SCA7) since it didn't emerge until the final days of the legislative session and was never mentioned during months of language negotiations with A.G. representatives.

While the A.G. has tepidly backed medical marijuana, he hasn't provided the kind of leadership we'd like to see.

Lockyer's Republican opponent, Dick Ackerman, would be a disaster. He chides Lockyer for spending "much of his term attacking businesses." So if Ackerman somehow gets into office — not likely, given the polling numbers — you should expect a substantial drop in the number of consumer protection suits and environmental cases brought by the state.

Running on the Green ticket, former Santa Barbara public defender Glen Mowrer boasts a long and impeccable progressive track record. However, we're dismayed that he's not running more of a campaign — he doesn't even have his own Web site — and his issues are limited entirely to defense lawyer-type concerns (an end to the death penalty and Three Strikes, etc.). He says nothing about the need to prosecute corporate offenders.

Vote for Lockyer.

Controller

Steve Westly

Steve Westly is a longtime Democratic Party activist who once ran against Jerry Brown for state party chair (and lost). He's always been popular with the grassroots

Continued on page 22

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Endorsements

From page 21



Steve Westly

party activists — he fought to get more women and people of color in state leadership posts — but none of the party power brokers ever took him seriously. Then in the mid 1990s he helped found eBay — and now he's worth \$100 million. Suddenly, the likes of Carole Migden are touting him as a great future party leader.

Westly is more than a millionaire candidate looking for self-promotion. He has some solid ideas and vows to be an activist controller. He wants to invest more state money in affordable housing and to work on a long-term infrastructure plan for the state. He's a little soft on some issues (he didn't take a position on utility deregulation, and he still won't take a position on amending or repealing Proposition 13, which has done much to destroy local government and public schools in the state). But he has a lot of energy and doesn't come out of the old, moribund party leadership.



Phil Angelides

Treasurer

Phil Angelides

For a real estate developer, Democrat Phil Angelides isn't all that bad. When he was in the private sector, he worked on transit-friendly housing, and as the incumbent treasurer, he has shown some impressive initiative in using state funds to promote sustainable development and affordable housing. We'd like to see him show more

leadership on economic issues — he never says a word about how unfair the state's tax system is or how badly Pacific Gas and Electric Co. has damaged the economy — but we'll back him for another term.



John Garamendi

Insurance commissioner

John Garamendi

Democrat John Garamendi was a conservative state legislator who became a half-decent insurance commissioner in the early 1990s. He left the post in 1994 and went to work as a deputy interior secretary in the Clinton administration (never raising a peep about the Raker Act scandal) and has come back to run for an office that has been plagued by scandal. The last elected incumbent, Charles Quackenbush, was forced out in a fundraising scandal, and his replacement, former judge Harry Low, has been relatively quiet.

Garamendi has some experience and is familiar with one of the crucial issues, the soaring cost of health insurance. He worked on the Clinton administration's failed national health plan. And his platform incorporates some of the worst of that plan — it fails to take control of health insurance away from the private insurance companies. But he's the best of the lot, and we'll give him our endorsement.

State superintendent of public instruction

Jack O'Connell

Jack O'Connell, a Democratic state senator from San Luis Obispo, has been an education policy leader in the legislature for the past 20 years. He authored the class-size reduction law and was a key force behind Proposition 39, which made

Continued on page 24



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Endorsements

From page 22



Jack O'Connell

it easier to pass local school bonds. He deserves a shot at the state's top educational post.



Carole Migden

Board of Equalization

District One

Carole Migden

Thanks to term limits, one of the most ambitious politicians in San Francisco has been forced to leave the state assembly and run for a powerful if low-profile post that is almost certainly a temporary job. Democrat Carole Migden is bright, aggressive — and has never shown much interest in tax policy, the purview of the Board of Equalization, which oversees county assessors' offices and taxes utilities. But she has only token opposition and will have an opportunity to use this position the way former member Bill Bennett once did, as a bully pulpit to demand public power, utility reform, and an end to special-interest corruption.

We are happy to endorse her, but if she wants to use this as a stepping stone, she needs to demonstrate that she can consistently vote against the big special interests — including the ones that contribute to her campaign account, which now stands at some \$1.5 million.



Jackie Speier

California State Senate

Eighth District

Jackie Speier

Democrat Jackie Speier gets kudos for authoring and pushing a strong consumer-privacy law three years in a row. Last year it made it to the governor's desk, where it was vetoed; this year, it was killed in the state assembly. And yet she keeps trying to prevent banks and other financial institutions from sharing customer information without customer permission. And she gets considerable credit for supporting public power, last year, although we're still waiting to hear from her on Proposition D this year.

But at the same time, Speier has been pushing for increased state control of San Francisco's water system. Her current legislation, which the governor is expected to sign, would create a regional finance agency to oversee the financing of the Hetch Hetchy water system reconstruction. It's not as bad as previous bills she supported, but it could be a first step toward San Francisco losing this invaluable asset. Speier's water-grab moves make us nervous, but we'll back her for another term.

California State Assembly

District 12

Leland Yee

Sup. Leland Yee has always been a bit conservative for our taste — he was never a friend of tenants, never wanted to raise taxes, and fought to keep drug-rehab facilities and public housing out of the wealthier neighborhoods. But for a while several years ago, Yee was a rare independent voice questioning Mayor Willie Brown, particularly on neighborhood and development issues (including the Presidio).

Then he apparently made his peace with Brown, and now he's neither independent nor progressive. In fact, his politics are getting worse: he recently put forward the atrocious idea of grouping San Francisco schools into two districts, one on the wealthier west side and one on the

east — effectively institutionalizing educational disparities. He's voted in the past year against regulating tenancies in common, against extending health care benefits to city employees undergoing gender-reassignment treatment, and against giving homeless people notice before seizing their possessions.

Yee refused to meet with us to discuss his candidacy this fall (continuing a new and inexcusable trend of not speaking to media outlets that don't fully support him). And last spring, when he was running in the primary against school board member Dan Kelley, he ducked tough issue after tough issue. He wouldn't commit to supporting the repeal of Costa-Hawkins, the



Leland Yee

state law that bars cities from establishing rent controls on vacant apartments, saying only that he would "entertain it as part of an overall discussion." He wouldn't even commit to changing the state's draconian Three Strikes law to require that the third strike be a felony.

As the Democratic nominee from an overwhelmingly Democratic district, Yee is certain to win this fall. He has no credible opposition. And he would be the first Asian elected to a statewide seat from a city that's more than 30 percent Asian. So we'll endorse him, in the hope that his independent streak and occasional signs of progressive politics return in Sacramento.



Mark Leno

District 13

Mark Leno

Sup. Mark Leno wasn't our first choice for this job — we strongly backed for-

mer supervisor Harry Britt in the March Democratic primary. But the District Eight supervisor has gone out of his way to mend fences after that often bitter campaign, and he's come a long way since the days when he was a fairly reliable pro-machine vote on the board, so we're happy to endorse him this time around.

Leno will never be the activist Britt would have been. He won't push the envelope of what's politically possible. He's already talking about raising as much money as he can and becoming as much of a power broker as possible in Sacramento.

But he's a clear thinker, and he's willing to look beyond the immediate political mandates to see the larger problems facing the state. Leno told us his main long-term concern is preparing the state's infrastructure to deal with the projected population of 50 million by the end of this decade. He's talking about statewide water conservation programs, for example, and improved public transportation.

To his credit, Leno is a strong, out-front supporter of Proposition D, and he's making the public power effort part of his campaign this fall.

Unfortunately, Leno is supporting Sup. Gavin Newsom's antihomes measure, Proposition N, and he's neutral on the condo-conversion plan, Proposition R — both indications that he won't show consistent, progressive leadership back home. But he deserves a shot in Sacramento.

State ballot measures

Proposition 46

Housing and emergency shelter

YES, YES, YES Last year 23,000 women and children were turned away from domestic violence shelters because there weren't enough beds, according to the California Office of Emergency Services. And that number represents just a fraction of Californians who desperately need emergency housing.

With that in mind, state senate president pro tem John Burton helped craft this measure, which would create a housing and shelter trust fund financed by a \$2.1 billion bond issue. It sounds like a lot, but that's exactly the kind of investment California needs to put a dent in the housing crisis.

The bond sets aside special allotments for families, farmworkers, seniors, veterans, students, and homeless people. Even middle-income would-be homeowners will benefit: \$405 million is set aside to help them with down-payment assistance and low-interest loans.

Proposition 46 is backed by heavyweights such as Housing California, the League of Women Voters, and the Association to Aid Victims of Domestic Violence. It's opposed only by fiscal conservatives who claim that California already has much debt.

But constructing more housing will

strengthen our economy by creating approximately 276,000 new jobs and bringing in \$13 billion in private investment and federal funds.

This is an easy one. Vote yes on Prop. 46.

Proposition 47

School bonds

YES This \$13.05 billion bond act will pay for as many as 13,000 new classrooms and for the renovation and upgrade of crumbling school facilities all over the state. It's long overdue: School districts throughout California are facing serious infrastructure problems, and most of the state money now available only pays for new construction. This bond money would be targeted first at the most needy districts. Vote yes.

Proposition 48

Court consolidation

YES In 1998, California voters approved a process called court consolidation, which melded the municipal courts (where misdemeanor crimes and small-time civil cases were tried) with the superior courts (where felonies and big-money civil cases were tried) to save money. At the county level we now have one trial-court system — called the Superior Court — that hears all cases. Proposition 48 revises the language of state laws to reflect this reality. We opposed court consolidation, but since it's now the law of the land, Prop. 48 makes sense.

Proposition 49

Before- and after-school programs

NO Proposition 49 is really the kickoff of the "Arnold Schwarzenegger for governor" campaign. The action-adventure star put together this plan, which would earmark \$455 million for before- and after-school programs. It sounds like a fine idea — but Prop. 49 contains no new source of funds. So the \$455 million would have to come out of existing school funding, taking crucial money away from the classrooms to guarantee cash for programs that make Schwarzenegger sound like a child advocate.

And the language of the measure actually allows the state to cut some of the existing before- and after-school grants, so some districts may wind up getting less money.

We're all for spending more money on these sorts of programs — but we'd like to see the famous (and rich) sponsor of this tell us which taxes he wants to raise to pay for it. Meanwhile, vote no on 49.

Proposition 50

Water projects

YES Proposition 50 is aimed at conserving water, ecosystem restoration, coastal wetlands acquisition and pro-

tection, watershed protection, and pollution reduction. It provides funds for state and local water system improvements, treatment programs, protection from terrorist threats, and coastal sewer and storm system improvements.

The measure would allow the state to sell \$3.44 billion in bonds, with more than half of that going to coastal protection and the Cal-fed Bay-Delta program, and the rest allocated to water quality programs, Lake Tahoe protection, Colorado River management, and desalination projects.

Prop. 50 isn't about building dams — the money would go for water quality and conservation techniques. Vote yes.

Proposition 51

Traffic congestion relief

NO This initiative purports to be aimed at widening highways, building a light rail system, and making school buses safer, but it's actually a prime piece of pork, chock full of subsidies for a few big interest groups' pet projects located throughout the state.

Call it another Gerald Meral special.

Meral, the head of the Sacramento-based Planning and Conservation League, is notorious for cutting smelly deals like this one. He rounds up a bunch of politicians, developers, and unions that stand to gain from certain projects, then throws those projects together in an initiative — which those interests fund.

Proposition 51 would set aside 30 percent of the taxes raised through car sales in the state for a litany of seemingly unrelated deals — including a railroad museum and Oakland mayor Jerry Brown's proposal to build a new charter school for the arts. A story in the Sept. 26 *San Francisco Chronicle* quotes longtime consumer advocate Lenny Goldberg as noting that the 30 percent set-aside, which would mark the first time voters created a specific line item in the state budget, could translate into the siphoning of hundreds of millions of dollars from important programs such as health care and youth services.

The *Chronicle's* Sept. 26 article pointed out that — as usual in these Meral deals — developers and other special interests that would benefit from Prop. 51 have chipped in tens of thousands of dollars to help get the measure passed. In exchange they're getting all sorts of goodies that consumer advocates say legislators wouldn't necessarily support spending public money on, such as an upgrade to an interchange off I-5 in Kern County that would allow the Tejon Ranch, which wants to open a distribution center right next to the interchange, to benefit from the highway improvement without kicking in a penny.

There's a real stinker for San Francisco in this ringer. Some \$40 million over a four-year period would go to building a parking garage under the Golden Gate Park Music Concourse. That's not only a rotten thing to do the park, but it's also a violation of the 1998 measure that authorized construction of the garage, which stipulated that no public funds would be

used in the garage construction.

Meral is the same guy who took \$70,000 from private utilities for Proposition 7, his spring 1998 measure authorizing tax credits for companies that reduce air pollution, and in exchange urged environmentalists to vote against Proposition 9, the fall 1998 initiative that would have overturned the requirement that ratepayers foot the bill for money the private utilities lost investing in nuclear power plants (see "Buying the Bailout," 10/19/98). Of course, he claimed there was no horse-trading involved, but former state senator Quentin Kopp called Meral's tactics "contemptible."

This is one of the biggest financial scams to come down the pike in some time. Stop it in its tracks and vote no on Prop. 51.

Proposition 52

Election Day voter registration

YES It's hard to understand why Proposition 52, which would allow voter registration on Election Day, isn't already law. Instead, California stops allowing people to register to vote 15 days before the election, almost certainly limiting the number of voters who show up at the polls. Written by election lawyer Vigo Neilsen and backed by Taco Bell millionaire Rob McKay, Prop. 52 would allow voters to appear at the polls, register, and vote the same day. Six states (Idaho, Minnesota, Maine, Wisconsin, New Hampshire, and Wyoming) have already enacted same-day-registration legislation and have experienced a significant increase in voter turnout. In fact, these states lead the country in voter turnout. Also included in the legislation are tougher penalties for voter fraud.

San Francisco Board of Supervisors

District Two

Lynne Newhouse Segal

Sup. Gavin Newsom, the incumbent in this Marina and Pacific Heights district, has become the heir apparent to the mantle of the Brown-Burton machine. He's the best hope for the city's richest and most powerful interests, who want to continue to control San Francisco politics. And in a sick and shameless way, he's exploiting the plight of the homeless to try to promote his mayoral bid.

Newsom's Care Not Cash measure, Proposition N, is about as cruel and mean-spirited a piece of legislation as we've seen in years. It would cut the typical General Assistance payment to a homeless person from a maximum of \$395 to \$59 — without guaranteeing any increase in services. It won't solve any social problems; it won't help anyone on the streets. It's nothing more than a way for Newsom

Continued on page 26

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Endorsements

From page 25



Lynne Newhouse Segal

to exploit public concern over homelessness for his own political purposes.

But that's typical of Newsom's politics. He has voted against almost every significant progressive measure under the new, district-elected board. He opposes public power (Proposition D). He opposes higher taxes on big businesses or the wealthy (including the real estate transfer tax). He supports the expansion of condo conversions (Proposition R). Two years ago he ran unopposed — but fortunately, this time around he's not getting a free ride.

There are three candidates bold enough to take on the well-heeled and well-funded Newsom. H. Brown, a columnist for the online San Francisco Call, is a lively character but not serious: he told us he's not sure he's even going to vote for himself. Len Pettigrew, a former professional football player who now works as a teacher at Galileo High School, is a gracious and well-meaning person who helped campaign for the city's Sunshine Ordinance, but he doesn't have the experience for this job.

Our choice is Lynne Newhouse Segal. She's far from a raging progressive activist, but given the district she's seeking to represent, she's a credible candidate.

Segal, a lawyer, served for nearly four years on the city's Recreation and Park Commission. During her tenure on a panel that tends to be dominated by social swells, Segal shined as a thoughtful, intelligent commissioner who actually listened to the concerns of less-well-shod park users, particularly groups that represent children's interests. In late June the mayor dumped her from the commission with no explanation — most likely because political insiders knew she was considering a bid against Newsom.

Segal promises to do something Newsom hasn't really done: empower District Two residents in their perennial battles over major neighborhood issues such as bad planning decisions (like tearing down historic movie theaters and buildings) and the ongoing struggle with the overly ambitious development plans of the Presidio Trust.

In addition, Segal, who has the endorsement of the San Francisco Labor Council, supports Prop. D, which would help shut down the power plants that have caused illnesses in Bayview-Hunters Point

residents for years. She's against Newsom's Prop. N. She's not supporting Prop. R. She favors the affordable-housing bond measure, Proposition B. Sups. Jake McGoldrick and Aaron Peskin have endorsed her.

Vote for Segal in District Two.



Joel Ventresca

District Four

Joel Ventresca

Like District Eight, this Sunset district has an open seat because the incumbent, Leland Yee, is running for state assembly. With a sizable Asian population, the district really deserves an Asian supervisor. Unfortunately, all of the Asian candidates are real disappointments. So we're going with Joel Ventresca, a longtime neighborhood activist with an admirable record of taking on big business and the political power structure.

Ventresca's background — and his heart — is in the neighborhood. He was president of the Coalition for San Francisco Neighborhoods for three years, was a city environmental commissioner from 1994 to '97 and was a leader in the fight to prevent the privatization of the Presidio. He talks about the need for elected neighborhood planning boards and protecting small, locally owned businesses from big chain stores. He wants all police officers to walk a neighborhood beat once a week. He's a bit of a fiscal conservative: as a contract analyst for the airport, he's seen his share of wasteful government spending, and he opposes Proposition A, saying it will increase water bills without providing adequate accountability.

But he's staunchly independent and willing to take on the powers that be, as he has done for more than 20 years as a leader of every single effort to bring public power to San Francisco.

Fiona Ma, an aide to state senator John Burton, at first came across as an appealing candidate — a little too moderate on some issues for our taste, but bright and experienced. Then we asked her about Proposition D, the public power initiative — and her credibility collapsed in a rotten heap. Ma sounded like a Pacific Gas and Electric Co. press flack: she took the bankrupt utility's line, point by point, as if it had been spoon-fed to her by a PG&E lobbyist. She never questioned a single PG&E lie, never demonstrated any hint of an ability to think for herself on one of the most important issues facing the city. She's one of the few candi-

dates appearing on the Web site of PG&E's front group opposing Prop. D. If she can't even stand up to PG&E, she has no business on the Board of Supervisors.

Barry Hermanson, a small-business owner and Green Party member, is a solid candidate. But he lacks Ventresca's experience.



Chris Daly

District Six

Chris Daly

The headline of an op-ed by Debra Walker, the president of the Harvey Milk Lesbian, Gay, Bisexual, Transgender Democratic Club, and immigrant-rights lawyer Renee Saucedo, which ran in our Sept. 25 issue, put it best: "Nobody but Chris Daly."

That's a play off the "Anybody but Chris Daly" campaign, which is a coordinated effort on the part of the city's landlords and representatives of the largest corporations downtown to get Daly off the Board of Supervisors this November. Daly — one of the most reliable progressive votes on the board — is under a withering attack, and progressive and independent voters need to demonstrate they won't fall for the downtown hype.

Daly's voting record is among the strongest on the board — and on issues that matter to his district, he has been effective. He was one of only three who voted to oppose the 2001 settlement over the business tax. He has strongly backed public power and pushed for improvements to Proposition D. He successfully led the battle to dump multinational privatizer Bechtel from the city payroll. He forced owners of single-room-occupancy hotels to stop charging residents for the right to have visitors. He worked with the Coalition on Homelessness to push the Continuum of Care plan. Indeed, board president Tom Ammiano left to Daly the job of leading the left flank against the nasty policies of Sup. Gavin Newsom. When it became clear that the proposal to reconstitute the city's business tax was headed for the trash pile, Daly came through with a plan to increase the charge on real estate sales worth more than \$1 million. (See Proposition L description, page 35).

When Hastings College of the Law refused to consider community concerns over its attempt to build a parking garage in the Tenderloin, Daly did what he does best: he took his cause to the streets. He

joined tenant activists in a sit-in at the Hastings board meeting, and the ensuing publicity convinced state senator John Burton (a Daly supporter) to threaten to withhold state funds unless the school backed down.

Daly would be the first to admit he has a bit of a temper, and it has gotten him in trouble a few times. If there's a lesson he still needs to learn, it's that there's a difference between refusing to compromise on critical issues and sounding arrogant or closed-minded. There's no reason he can't build bridges to his more moderate (and better-off) constituents, and even though he rightly points out that some of the debates and endorsement sessions this fall were rigged against him, he's an incumbent supervisor, and he needs to show up and take his licks anyway.

But overall, he's been an outstanding supervisor, an example of everything that's right about district elections.

None of the challengers have made the case for replacing him. Though neighborhood activist Garrett Jenkins did good work in last year's campaign for public power, he supports Newsom's attack on the homeless (Proposition N) and the rollback of condo-conversion limits (Proposition R) — both measures that would have a devastating impact on the residents of District Six. Attorney Michael Sweet, the favorite of landlords and residents of the southern waterfront, also supports Props. N and R and opposes public power. Business owner and health commissioner Arthur Jackson is a longtime community leader with valuable experience and much to offer the city, but he also supports Props. N and R.

Burke Strunsky, who is on leave from the District Attorney's Office, lacks political seasoning. Roger Gordon, who until recently served as director of a District Six-based nonprofit, seems well poised and thoughtful, and opposes Props. N and R, but his ideas to improve life in the district are vague. That's why the Harvey Milk club, the San Francisco Democratic Party, the San Francisco Tenants Union, the League of Conservation Voters, and more than 20 other organizations strongly support Daly. So do we.



Eileen Hansen

District Eight

Eileen Hansen

There are two good candidates in the race to replace Sup. Mark Leno, who is heading

for the state assembly, in this Castro-Noe Valley District. Tom Radulovich, a BART Board member and longtime environmental activist, has solid ideas and experience, but we prefer Eileen Hansen, who has been involved for years in progressive causes and came within a few votes of beating Leno two years ago.

On many of the key issues this year, the two have identical positions. Both support public power (Proposition D), both oppose Sup. Gavin Newsom's attack on the homeless (Proposition N), both back the increase in the real estate transfer tax (Proposition L) and oppose the condo-conversion expansion (Proposition R).

But where Radulovich is something of a policy wonk, Hansen is a grassroots activist. She's part of the coalition that engineered Sup. Tom Ammiano's unlikely mayoral campaign in 1999 and swept a new, reform-oriented Board of Supervisors into office a year later. A veteran of the People's Budget, she has worked to bring some sense to the city's budget process — and to demand that San Francisco look for ways to tax the rich instead of cutting programs that serve the poor. At a time when even some of the reform candidates of 2000 are moving to the center, Hansen remains a solid, reliable, and uncompromising progressive.

Radulovich, whose base is in groups like the League of Conservation Voters, is a transportation expert and has been a rare voice of environmental principle on the BART Board. He has some great ideas — a tax on carbon emissions, for example, that would hit industrial polluters like the Mirant Corp. power plant, and a parking-lot tax on big retailers. He suggests that companies paying a living wage and offering health insurance could be given a break on the city's business tax.

But Radulovich is a bit more of a compromiser than Hansen, and sometimes he goes for the practical, don't-shake-things-up-too-much approach. He endorsed Leno, for example, over Harry Britt in the assembly primary. He refused to support the municipal utility district initiative last year, although he did support Ammiano's alternative charter amendment, Proposition F.

The third candidate, Bevan Dufty, is a former Brown administration staffer who shows no interest whatsoever in pursuing a progressive agenda. He's in favor of Props. N and R. He has the support of the Castro real estate agents and property owners and would be well to the right of Leno on a lot of key issues. He represents the comfortable, gentrified, upscale elements of the district — and his election would signal the end of an era of activism that began back in the days of Harvey Milk.

We could live with Radulovich — but at a time when there's moderation to spare on the Board of Supervisors, we're backing Hansen.

District 10

Sophie Maxwell

This one's easy. No one has come forward to challenge incumbent supervisor Sophie Maxwell. And that's OK, because Maxwell does a decent job of representing



Sophie Maxwell

her district, and an even finer job navigating the egos of her all-male colleagues.

Some progressive activists and other supervisors have sometimes been frustrated by her style — Maxwell doesn't shoot from the hip, nor does she leap to a decision about whether to support or oppose a proposal.

Instead, she does her homework, relies on her solid staff and a crew of neighborhood activists (she's the daughter of longtime Bayview community leader Enola Maxwell, so she knows all the players, and they know her), and then makes her decision. Most of the time, she does the right thing.

Maxwell has done a good job tackling what is probably the most important issue in her district: the highly toxic environment Bayview-Hunters Point residents have to live in. She was a bit soft at first on pushing for effective public power — she worked with Sup. Tom Ammiano in putting forward a measure that would have helped shut down the two power plants in her district, but stopped far short of paving the way for all San Franciscans to get the benefits of public power. But after the board amended her proposal, making it tougher, she got fully on board and is now making the campaign for Proposition D among her top priorities. She also has tangled with the Bay Area Air Quality Management District over the Mirant Corp.'s planned expansion of the Potrero Hill power plant and has backed up residents in their struggle to reduce its impact.

She also did solid work addressing issues such as regulation of Internet server farms and keeping an eye on the dance between planning officials and residents over the hammering out of reasonable long-term planning guidelines for the changing Potrero Hill and Dogpatch neighborhoods.

We're happy to support Maxwell for another term.

BART board

District Eight

No endorsement

James Fang, who has been on the BART board for 8 years, faces only token opposition from a Libertarian candidate who knows little about urban transit policy. But we can't endorse him.

Continued on page 28

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An Introduction to the Benefits of Acupuncture and Traditional Chinese Medicine

Thursday, October 24th

Presented by Joanna Cooper, Licensed Acupuncturist and Herbalist

Stress Relief Through Emotional Health

Monday, October 28th

Presented by Dr. Moira Casey, D.C.

Endorsements

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Fang's record isn't terribly distinguished. He went along with Michael Bernick's plan to bring public power to BART, but he considers extending BART to the San Francisco airport (an expensive project compared with the far more efficient plan to link Caltrain with SFO) a great accomplishment, and he wants to spend another \$4.5 billion to extend BART to San Jose.

For more than 10 years Fang has been promising to do something about the BART police — an unaccountable agency whose officers have been involved in two fatal shootings that can't be properly explained or justified — but he has done exactly nothing. BART still doesn't have anything resembling civilian oversight for its police force, and Fang can't come up with a single good reason why he has let this issue drop.

And Fang has become a poster boy for PG&E's anti-public power effort, appearing as a prominent leader on the No on D Web site. He is a member of the family that publishes the *San Francisco Examiner* and the *Independent*, which take big public subsidies (see Proposition K description) — but he won't back a plan to bring some revenue into the city.

This would have been a great race for the Green Party to field a strong candidate. Unfortunately, Fang's only opponent is Vesko G. Marinov, a computer engineer who told us he chose to run for BART board because he couldn't afford the filing fee for any other office.

Fang is going to win, handily. Don't give him the mandate of your vote.

Grier, Abel Mouton, and Peter B. Gallegos.

Anita Grier

In her four years on the City College board, Anita Grier has established herself as the most accessible and straightforward incumbent. She's become a student of city college administration and an active participant in state and national community college groups. She's brought what she's learned back to San Francisco, where she's pushed for more cooperative relations with the San Francisco Unified School District (where she works as an administrator) and a renewed focus on underserved students. Grier told us she's not satisfied with the board's refusal to fully adopt the Sunshine Ordinance and she's committed to bringing the board under the open-government law. Nor is she pleased with the college's notoriously bad counseling department or the bad community relations. In short, she's one of the only people currently on the board who's willing to admit that the school needs improvement in a lot of areas. And she's dedicated to making City College the nationwide model it should be.



Abel Mouton

San Francisco Community College Board

For far too long, the San Francisco Community College Board has been dominated by political strivers more concerned about self-promotion than the health of this crucial institution. That's a major reason why City College is still in serious trouble: students can't get into classes they need, the counseling system is a mess, and too many students drop out. The administration is a mess, too: the chancellor's inability to work with community groups has led to needless battles over college development plans in North Beach and the Mission, and another one is brewing over the fate of Balboa Reservoir. Meanwhile, the board refuses to put itself under the city's Sunshine Ordinance.

Two years ago we were happy to see some outspoken recent graduates, Christine Gaddi and R. Scott Brown, running for the board, but neither won — and no similar candidates stepped up to the plate this year.

In fact, we're not thrilled with any of the candidates running this year, but we've found three who at least are dissatisfied with the status quo and committed to making changes. Our choices are Anita

Abel Mouton

Abel Mouton is a City College student with a radical platform for reform. Not all of his proposals are feasible, or even a good idea — he told us, for example, that he'd ultimately like to see the board elected by the students, administration, and staff, not the entire city, a concept we couldn't possibly support. But that doesn't mean all of his ideas are wacky or bad; some make perfect sense. Mouton promise to open board business to the public, vowing to vote to put the board under the sunshine law. He pledges to lower the college dropout rate and to address the complaints of part-time staffers, who are paid on a much lower scale than full-timers, even if it means slashing administration salaries.

Peter B. Gallegos

Peter B. Gallegos has the sort of on-the-ground community experience the City College trustees could use. In seven years running Mission Accomplished, the career development and dropout prevention program based at Mission High School, he's personally worked with the kinds of

Continued on page 30



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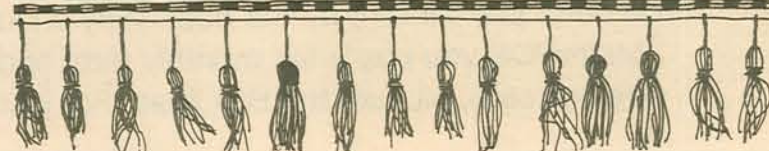
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Endorsements

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students City College needs to recruit, educate, and retain. He also knows a lot about the problems that can stand in the way of college education for a lot of local students. Gallegos pledges to "rock the boat" by scrutinizing school contracts, stoking the fire of community involvement, and revamping registration.

Incumbents Lawrence Wong and John-

nie L. Carter Jr. don't deserve another term on the board. Neither offered a strong vision for City College or a compelling reason for their candidacy — in fact, neither even seemed willing to admit that the school has serious problems that need immediate action. Challenger Amarcy D. Berry is a Libertarian who told us it would be "wonderful" if education were shaped by market forces alone.

We'll go with Grier, Mouton, and Gallegos.



Peter B. Gallegos

San Francisco Board of Education

We had a tough time choosing our slate for the San Francisco Board of Education this year — but the difficulty did not stem from a paucity of good candidates. The fact

is, most of the candidates would probably be decent; the improvement over past years is striking. None of the candidates said that inequity within the district is less than appalling, and only one said she wouldn't immediately reject another charter for a for-profit school for San Francisco.

But that doesn't mean there's not a lot riding on this election. The San Francisco Unified School District has gotten its administrative act back on track — but if that's going to result in significant change at school sites, there's a lot of work still to be done.

The current board has pulled the district out of total chaos by hiring Superintendent Arlene Ackerman, straightening out the finances, and crafting a thorough plan for systemic educational reform that returns power to individual schools. This effort was largely led by longtime board veterans Jill Wynns and Dan Kelly. But newer board members Eric Mar and Mark Sanchez, who were elected two years ago, have also supplied some much needed pressure. Although most of the board members share the same essential goals, there's an unfortunate and growing chasm between the veteran flank and the newcomers. Precious time is being wasted — and we hope that our slate of candidates will help foster a new spirit of cooperation.

Our choices are Sarah Lipson, Dan Kelly, and Daniel Guillory.

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Sarah Lipson

Sarah Lipson

After spending six years teaching at West Portal Elementary School, Sarah Lipson says she's running for school board because "there's a lack of urgency within the district" about improving the city's schools. Lipson, who in the past has been a spokesperson for the Center for Commercial-Free Education in Oakland, is adamantly opposed to the current emphasis on standardized test scores and would like to see San Francisco take a lead in developing new ways to assess student progress. Lipson has solid and specific ideas for the SFUSD. She pledges to fight for universal prekindergarten, seeing it as the most efficient way to boost achievement among nonwhite students. Lipson would also like to reserve spots in the city's most sought-after schools for at-

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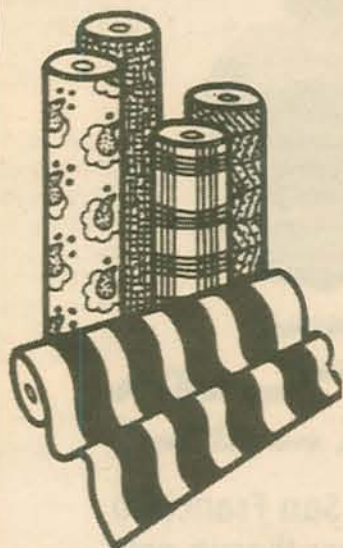
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Endorsements

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risk kids, who are more likely to enroll late.

She told us she's concerned that the district is still run in too much of a top-down style. And she promises to work full-time on school board issues.

Some say Lipson's goals are too ambitious. We agree that thorough educational reform won't happen easily. But if someone's going to lead the effort, we'll bet on this extraordinarily motivated and articulate advocate.



Daniel Guillory

Daniel Guillory

It's not often we get behind a recent appointee of Mayor Willie Brown. But when it comes to Daniel Guillory, we're doing so wholeheartedly. A year and half ago Guillory, who has long been active with the YMCA and local tutoring programs, decided he wanted a seat on the San Francisco school board. He became a regular at meetings and served on the district's secondary school-reform task force. When Frank Chong resigned from the board last spring, board president Jill Wynn and teachers' union president Kent Mitchell urged the mayor to appoint Guillory to the slot. Since then Guillory, who researched education reform while a law student, has devoted himself to learning more about education policy. Observers agree he's taking the job with laudable seriousness.

A former member of the city's Sunshine Ordinance Task Force, Guillory told us he supports putting the SFUSD under the city's sunshine law. He wants to expand after-school programs such as the Beacon Centers, and he's pushing for a comprehensive plan for future charter schools.

At times Guillory seems a little conservative for our taste. He said, for instance, that he'd like to see Phoenix High School, attended by some of the city's highest risk youths, moved from its decrepit facility at Mission and 16th Streets by the end of the school year. (We think there are plenty of ways to make that happen much sooner.) But Guillory has demonstrated that he's willing to put in the time to listen to a range of opinions and make carefully considered decisions. In short, he exhibits the qualities of a mediator, and the school board would benefit from his skill.

San Francisco Superior Court

Seat 10

Gail Dekreon

This is a runoff between the two top vote-getters in the March primary, Gail Dekreon and Sean F. Connolly. We supported Dekreon in the primary, and we see no reason not to back her again.

Dekreon is an out lesbian who runs a small independent law firm, doing mostly small-time cases. Some critics say that

makes her unqualified for the job (although the Bar Association of San Francisco rated her "well qualified," the highest ranking of any of the candidates running this year). We think her storefront law shop background could turn out to be helpful on the Superior Court, where not every litigant can afford a high-powered lawyer. And she has an impressive community-service background, doing legal work for the Coalition on Homelessness, representing people with AIDS, and filing amnesty petitions for immigrants. Her election would help diversify the mostly white-male-Republican bench.



Gail Dekreon

Connolly has the backing of the Green Party and Sup. Matt Gonzalez (with whom he once worked at the Public Defender's Office). He has considerable trial experience, but we're still bothered by his decision to leave the P.D.'s office and spend two years working as general counsel for the Police Officers Association, defending cops charged with brutality — and his lack of any good explanation for that career path.

Vote for Dekreon.

Assessor-recorder

Mabel Teng

This is one of the toughest decisions of the year. Doris M. Ward, a former supervisor (and one-time decent progressive) who has held the office of assessor since her appointment in 1994, has, by almost all accounts, done a terrible job. The city is losing millions of dollars every year to under-assessed properties. Office morale is terrible. The Federal Bureau of Investigation raided the assessor's office earlier this year to search for evidence of criminal corruption after the *San Francisco Chronicle* revealed that Ward had hired a political consultant, Claude Everhart, with public money, to do work that looked an awful lot like campaigning for her reelection.

Ward has never been aggressive about seeking new sources of revenue for the city. Until this fall, she hadn't proposed a single significant new tax policy. She hasn't said a word as some of the biggest businesses in San Francisco have looted the city treasury by demanding and winning

big tax reductions.

Ward points to a few accomplishments, and she makes some valid points: She has computerized what was a backward office. She has hired senior people with the sort of hands-on experience in the assessment field that she so utterly lacks. But it's likely that anyone who took over the office run for years by the late Sam Duca would have made at least the same level of improvements; the office was so bad when she came in, it would have been almost impossible to make it worse.

As she struggles to win what she vows will be her final term, Ward has gone a bit further, demonstrating a few signs that she's actually taking the job seriously. She's hired Ron Chun, a smart, experienced tax lawyer who ran against her in the primary election this spring (with our endorsement), to oversee a special projects office that is charged with tightening enforcement and seeking new revenue sources. At Chun's urging, she's put forward a plan to exempt lesbians and gays from the costly reassessments they could face when their partner dies. Chun is looking at hidden corporate ownership changes (which should trigger higher assessments under Proposition 13, the 1978 state law governing property taxes). And he's planning to make random spot-checks of businesses to keep their property-tax practices honest.

But Ward is still the boss, and given her record, we're not sure any second-in-command can really change things. She's had her chance — more than her chance — to clean up the office over the past eight years, and instead, she has the FBI crawling all over the place.

Mabel Teng is hardly a stellar alternative. The former supervisor was, for most of her political career, a wholly owned subsidiary of the Brown machine. She supported every bad development plan the mayor's cronies wanted. She opposed tenant rights, public power, open government, neighborhood-friendly zoning — and anything that looked remotely like a new tax on big business or the rich. On the *Bay Guardian's* good-vote scorecard, during her last term in office, she scored a perfect zero — the worst record of any incumbent supervisor. She was particularly bad on anything that involved challenging big business on economic issues — which is precisely what an honest, progressive assessor would have to do.

Now, two years after losing her seat, she's singing a new political tune. In fact, in an interview with our editorial board, Teng told us she was wrong about almost everything she did on the board — that she was "caught up in a web" of machine power, and she now regrets it. She told us that after Brown refused to support her for either state assembly or the assessor's office, she had an epiphany and has become a true independent progressive. She said she would tear into corporate fraud and "restore the integrity of the office." She insisted that she supports public power and Proposition D. She says she supports amending Prop. 13 to create separate tax rolls for residential and commercial property.

She talks a good line, and we'd like to

believe her. But the problem is, she has a long record in public office — and nothing in that record gives us any reason to trust her political conversion.

Maybe Teng has, indeed, become a born-again progressive. Maybe she has, in fact, undergone what would be the most profound, dramatic change in political style and positions that we've seen in more than 35 years of covering local politics. It's hard for us to believe — but it's even harder to believe that, after all these years of incompetence and downtown-friendly policies, Doris Ward is going to be any different in her final term.

So we're taking a huge chance, and a big leap of faith, and endorsing Mabel Teng. At this point, change — almost any change — can only be for the good. But we, and the rest of San Francisco, will be watching closely, and if Teng reverts to her old machine ways, she should be strongly opposed and defeated in four years.

San Francisco ballot measures

Editors' note: Our endorsements this issue do not include recommendations on Propositions A, E, and H. Props. A (Hetch Hetchy water bonds) and E (water and sewer rates) are backed by, among others, the San Francisco Chamber of Commerce, which has also been heavily involved in the campaign against Proposition D (public power). The lack of logic in that position is stunning: The Chamber of Commerce wants to pass a \$1.6 billion revenue bond act to pay for improvements to the public water system (which will almost certainly double or triple water rates) — and yet opposes revenue bonds for a public power system, which would cost the taxpayers nothing, lower utility rates, and bring in revenue that could offset the costs of the water bonds.

We've tried without success to get any senior policy person from the Chamber of Commerce to answer the key questions either by phone or in an in-person interview. We scheduled two separate endorsement interviews, and chamber execs didn't both to show up either time.

Meanwhile, the backers of Proposition H — the cops and firefighters, who want a juicier retirement package — played a key role in the defeat of public power last fall by lining up with PG&E and allowing themselves to be used in anti-public power ads. The police and fire unions have never supported public power, which would bring in some money to cover their expensive benefits packages.

We still have a lot of questions about Prop. A — and unless the chamber is willing to answer them, it's hard to back the measure.

The chamber's political advisors tell us there will be no more No on D campaigning by the organization, and the police and firefighters union representatives say they won't be used by PG&E to oppose public power this fall. We're waiting to see: If the chamber wants us to back Prop. A, they can send someone down to talk to us. And if the cops and firefighters are serious, they'll

stick to their positions and stay out of the No on D campaign. Our endorsements on those issues will come later in the campaign.

Proposition B

Affordable-housing bonds

YES This one is easy. In San Francisco the average breadwinner has to earn \$37.31 an hour to afford rent on a two-bedroom home, according to new statistics from the National Low Income Housing Coalition. Even with a \$100 million bond passed in 1996, the city has never been able to create enough affordable units to meet the staggering demand.

Proposition B would allocate \$250 million to purchase or build housing for low- and moderate-income San Franciscans. Of that funding, \$65 million would be set aside for homeownership.

Critics argue that the city shouldn't pour any more money into affordable housing. They say the 1996 money didn't create enough new housing and that nonprofits spend far too much for too little construction.

We agree there should be strict oversight on all city contracts, but even the San Francisco Planning and Urban Research Association, a friend to downtown interests, considers the last bond a success. Proposition A generated approximately 1,812 new and rehabbed apartments, 264 beds in group homes, and 255 down-payment loans.

Prop. B opponents are missing a crucial point: Good affordable housing is expensive. It has on-site services and decent plumbing and walls that won't give way in an earthquake. It helps people who are actually struggling — those making well under the area's household median income of \$86,100. This is the type of housing we need.

That's why Prop. B is so important. While Proposition 46 will provide access to more state money for housing, a significant local investment will make San Francisco a better candidate for those funds. It's not either/or; it's both. Vote yes on Prop. B.

Proposition C

Veterans Building bonds

YES This measure would authorize \$122.8 million in general obligation bonds to pay for a much needed seismic upgrade to the historic War Memorial Veterans Building on Van Ness Avenue. The site of the signing of the United Nations charter in 1945, the 70-year-old historic structure is in many areas inaccessible to people with disabilities. It doesn't even have a working fire alarm system — even though from 1995 until the newly restored City Hall opened in 1999, the building served as headquarters for the mayor and the Board of Supervisors.

While these are financially tight times with hefty bonds already on the ballot, it is important to the community, and particularly the arts community, to spend the money needed to fix up the place. The Herbst Theatre and the Green Room are

local treasures that would be sorely missed were a moderate earthquake to destroy the already-damaged building.

More than \$40 million in funds were earmarked for the structure in the 1990 earthquake bonds, but spending that money to make other civic buildings (such as City Hall) usable after the damage caused by the 1989 Loma Prieta earthquake took precedence. The building's trustees have been trying to get another bond on the ballot for at least six years.

Proposition C would add to the War Memorial building a public art museum dedicated to a yet-to-be-determined area of interest and a new theater for use by the city's smaller troupes.

Some veterans groups are opposed to Prop. C because it reduces the overall amount of space in the building dedicated to veterans. But the truth is, since the building was constructed, the number of active members of vets groups in San Francisco has declined, and much of the space has been underused. Vote yes on Prop. C.

Proposition D

Public power and energy efficiency

YES, YES, YES Public power in San Francisco is long, long overdue. For the better part of a century, the city has owned and managed a hydropower dam that produces enough electricity to power a quarter of the city. It's a civic treasure that was given to San Francisco by a special act of Congress and which was intended to form the foundation of a full-scale public power system in the city, one that would charge less and respond better to the public than Pacific Gas and Electric Co.

But decades of political corruption have left the city where it is today: only half of the energy is shipped to the city to power Muni, City Hall, and other government buildings. The rest is sold off at cheap rates to two Central Valley communities in a deal cut in 1989 by then-mayor Dianne Feinstein. The deal was written to benefit PG&E and provided further excuse for civic leaders to avoid following through on the federal mandate of the Raker Act.

This year there's even more reason to vote for public power. There are two polluting power plants in the city, and the smoke that belches from them is sickening — and possibly killing — San Franciscans. The Potrero Hill and Hunters Point plants were built by PG&E years ago and are now among the oldest gas-fired plants in California. The Hunters Point plant is one of the dirtiest in the state. They're situated a mile apart in one of the city's poorest neighborhoods. Asthma, heart disease, cancer, and cardiopulmonary diseases are rampant in the surrounding neighborhoods, in the southeast part of town. Power plant emissions have been tied to asthma and heart disease and are suspected to be linked to cancers.

It's time to shut the plants down. But the Hunters Point plant, which is still owned by PG&E, remains open under state orders,

and the owner of the Potrero plant, Mirant Corp., is vying for the right to expand it to twice its size.

Proposition D offers a way to stop the pollution. Prop. D is written with strong environmental justice language and with the goal of finding a remedy to the power plant problem. It would help the city finance building new energy generation, would increase energy efficiency so the city uses less power, and would set limits for how power plants can be sited in the communities that are already affected.

Public power would also dramatically improve the city's economy. PG&E is taking \$620 million a year out of the local economy now, deepening the recession and harming any recovery (see "The \$620 Million Shakedown," 9/4/02).

Prop. D is not perfect. We would have liked it to include an elected board (its board would be appointed by the Board of Supervisors, the mayor, and the city controller). We also would have liked it to have stronger language about its goals (last year's public power Proposition F, which lost by just 500 votes in an election marred by irregularities, called for the revocation of PG&E's franchise agreement and an immediate takeover of PG&E's local infrastructure). But Prop. D is still a major step toward public power and will take us far as a city in implementing innovative and compassionate energy policy. Vote yes.

Proposition F

Entertainment commission appointees

YES Proposition F finishes the work that Sup. Mark Leno and the San Francisco Late Night Coalition have done to take the authority to regulate clubs away from the police department. Cops and clubs have been a bad mix — police not only issue nightclub permits, they also enforce those permits — and routinely raid (or shut down) clubs for minor permit violations and problems that aren't the clubs' fault. (As we've reported many times, clubs such as Ten 15 Folsom have been charged with creating crime problems after clubgoers reported that their cars had been vandalized while they were inside.)

The supervisors earlier this year created an entertainment and nightlife commission to take over the job of issuing and monitoring permits. But under the City Charter, any new commission must be made up entirely of mayoral appointees. Prop. F would change the makeup of the panel to allow the supervisors to appoint four members, and the mayor three. Vote yes.

Proposition G

Elections assistance

YES This measure, put on the ballot by the Board of Supervisors, fixes a problem created by the sweeping election-reform measure approved in November 2001.

In their eagerness to take on that task,

Continued on page 34

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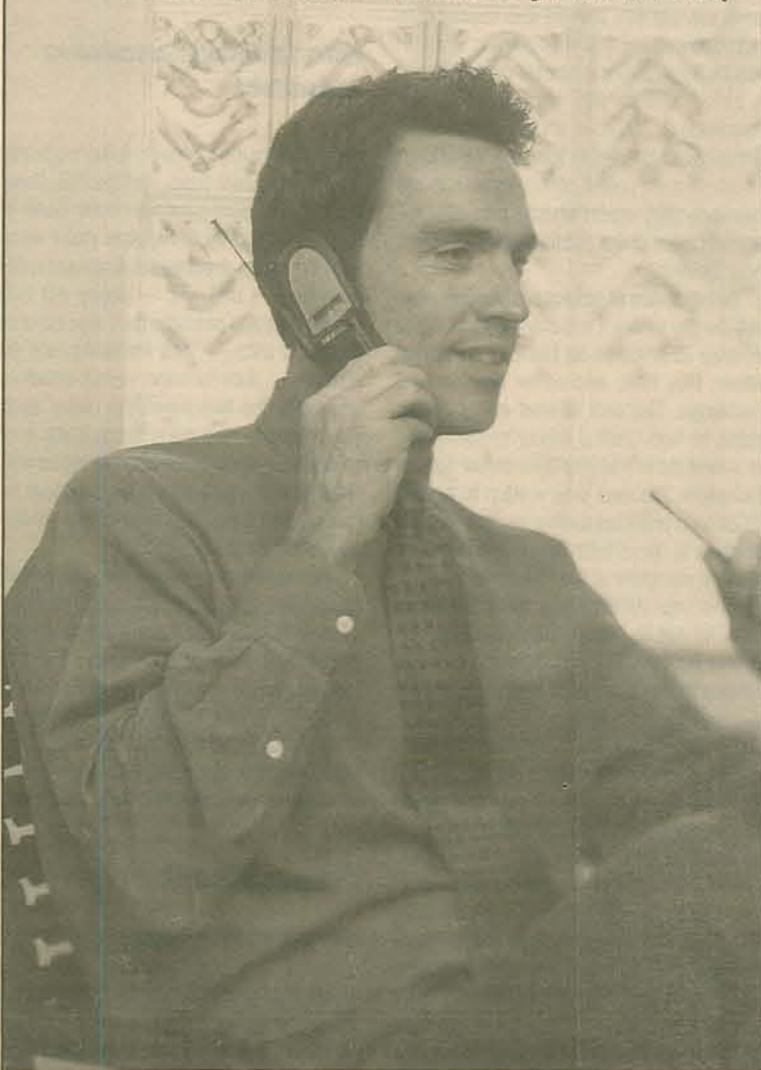
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Endorsements

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Sup. Tony Hall and Matt Gonzalez went a little too far and insisted that the November 2001 measure prohibit city workers in departments other than elections from counting ballots and otherwise helping out during the election process. The prohibition was based on an understandable concern — that city employees potentially affected by matters on the ballot could not be trusted to count votes accurately. But having to hire temporary outside workers resulted in an unfortunate hit to the city's already strained coffers. City Controller Ed Harrington estimates that this fix-it measure, which would once again allow city employees to help out at election time, would save the city \$150,000 annually. Gonzalez and Hall both support the change.

In addition, Proposition G requires that the Sheriff's Department oversee the transport of ballot boxes. Last November ballots were moved from one building to another without the benefit of a sheriff's escort and then went unguarded for hours. Vote yes on Prop. G.

Proposition I

Paid parental leave

YES This simple and important measure would put San Francisco in the forefront of U.S. cities by providing up to 12 weeks of paid leave for city employees who take time off after the birth, adoption, or foster-care acceptance of a child. Employees would have to use up all of their vacation and sick leave before the paid leave would kick in. The total cost to the city — about \$6 million a year — is trivial compared to the benefits. Most European countries provide far more parental leave than this; in the United States, the public and private sectors lag far behind. San Francisco can set a new national standard and push the issue forward. Vote yes on Proposition I.

Proposition J

Supervisors salaries

YES Let's face it: Serving on the San Francisco Board of Supervisors is a full-time job. The supervisors oversee a budget of more than \$4 billion, run one of the most complex (and politically contentious) cities in the nation, and do the work of both a city council and a county board. For this, the supes are paid \$37,000 a year — hardly enough to justify a full-time position — and that salary hasn't gone up since 1984.

The result: Supervisors either have to be independently wealthy or scramble to make a living on the side (cutting into their ability to give the job the attention it deserves and raising all of the obvious conflicts of interest that come up when someone who works in a key city position has to have outside employment) — or, in some cases, survive on a salary that doesn't make the job terribly attractive to anyone other than a young person with no family.

Proposition J would end the myth that

this is a part-time position by defining it as a full-time job and allowing the Civil Service Commission to set an adequate salary, based on what supervisors are paid in comparable counties. It's entirely fair and reasonable, would eliminate conflicts of interest, and would expand the pool of credible candidates who could realistically run for and serve on the board. Vote yes.

Proposition K

Selection of official newspapers

YES Eight years ago the *Bay Guardian* helped the Fang family pass an initiative aimed at wresting the city's contract to publish its legal notices away from the Hearst-owned *San Francisco Examiner*. Back then the *Examiner-San Francisco Chronicle* joint operating agreement had an unfair monopoly on the deal — and was ripping off the city with high prices for the ads. Now the Fangs have the monopoly — and they're the ones reaping the benefit of a sole-source contract that isn't in the city's best interest.

At issue is a decades-old but still relevant requirement that notices of upcoming city meetings and other official notices be published in a newspaper of general circulation, so that members of the public can easily find out what local government is doing.

The current rules for bidding on the roughly \$1 million annual contract essentially guarantee that the *San Francisco Independent* will get the deal. The rules for awarding the bid are stacked in favor of a three-day-a-week, locally printed paper — and there's only one of those in town. Thus, the Fangs can charge whatever they want for the ads and have no competition.

Today, with the *Examiner* no longer jointly published with the *Chron* and instead owned by the Fangs, and with the city bubbling with neighborhood, gay, and ethnic papers that might qualify for the right to publish city ads, particularly if they formed a consortium, it's time to open up the deal to competitive bidding. Proposition K would do that.

(For the record, the *Bay Guardian* has never bid on city ads and, as matter of policy, never will.)

The measure wouldn't eliminate the preference for minority- and women-owned newspapers — that preference is part of the city's administrative code. And it's unlikely the Hearst-owned *Chronicle* could win the deal: the *Chron's* ad rates are way too high. In fact, it's entirely possible, even likely, that the *Independent* will still win the contract. But the paper will have to compete for it, and that means the city will almost certainly get a better deal.

The Fangs are throwing swimming pools of ink against this — trying to tar Sup. Jake McGoldrick, who put it on the ballot with Sups. Tom Ammannio, Chris Daly, Matt Gonzalez, and Aaron Peskin, as a vindictive ploy bent on punishing the paper for its political slant. But Prop. K shouldn't hurt the *Independent* — as long as the paper submits a fair bid.

And there's definitely room for im-

provement in the deal the city gets from the Fangs. The cost of the contract has soared from \$300,000 to roughly \$1 million — and while the *Examiner's* Frank Gallagher argues that this is the fault of the new board for holding more frivolous meetings than the old board, that's bunk. It was the previous board, loyal to Mayor Willie Brown, that started increasing the number of words used in each notice, which made the deal sweeter for the pro-machine Fangs. Vote yes on Prop. K.

Proposition L

Real estate transfer tax

YES Proposition L is the result of some complicated political maneuvering that was set off when a group of big corporations sued to invalidate San Francisco's main business tax. The settlement the Board of Supervisors reached last year cost the city \$22 million in annual revenue, and Sup. Aaron Peskin, among others, vowed to rewrite the tax laws to get the money back.

But that proved difficult: the hodge-podge plan that Peskin and, later, Sup. Jake McGoldrick crafted angered small-business people, who said it hit too hard on those least able to afford more taxes, and the supervisors decided not to put it on the ballot this fall. Instead, they came up with a simple, easy — and very valid — way to bring in an additional \$30 million or so a year: raise the transfer tax on property sales of more than \$1 million.

The tax hike — from .75 to 1.5 percent — would hit only the sellers of high-end houses and commercial real estate. It would add \$7,500 to the tax bill for a \$1 million deal — hardly a huge sum, considering that most people selling properties in that range these days are realizing sizable profits from the sale anyway.

It's exactly the kind of solution this board needs to produce — something that, by any reasonable account, taxes only those who can most afford to pay.

The passage of Prop. L shouldn't end the business-tax debate. Transfer taxes apply only to business and individuals who are selling property — and many of the most profitable companies in San Francisco make their money in ways that have nothing to do with the real estate market. They shouldn't be let off the hook — the supervisors still need to go back and fix the law that was invalidated by last year's settlement. In the meantime, vote yes on Prop. L.

Proposition M

Economic development

NO This measure smacks of a cynical attempt on the part of Mayor Willie Brown to stick the district-elected Board of Supervisors with the blame for the city's current fiscal woes.

The measure would expand the role of the Mayor's Office of Economic Development in a number of ways. First, it would grant the office a much stronger role in recruiting and retaining businesses and jobs in the city. That's not necessarily a bad thing. But here's what stinks: Proposition M

also requires the MOED to weigh in by publishing a written report on the impact to city jobs and businesses of any legislation proposed by the Board of Supervisors that's related to those issues. That provision could be interpreted broadly and could give the downtown-friendly mayor a blunt weapon to use against, say, any increases in business taxes. (There's no oversight of the written report, no guarantee that it will be anything but a pro-downtown document.) Another stinker: Prop. M would shift the roughly \$6 million in revenue from business registration taxes that currently goes to the city's General Fund to the Mayor's Office.

The San Francisco Chamber of Commerce, the downtown-funded Committee on Jobs, and the San Francisco Planning and Urban Research Association are giving this one the thumbs-up. Notably, Mara Kopp, the wife of former state senator Quentin Kopp and heir to his mantle as a credible (and decidedly conservative) fiscal watchdog, is urging voters to go thumbs down. So are we. Vote no on Prop. M.

Proposition N

Adjusting services and payments to homeless individuals

NO, NO, NO The number of homeless people in San Francisco keeps growing — and instead of trying to do something constructive about the problem, Sup. Gavin Newsom is trying to take advantage of public frustration with a measure that will only aggravate the problem.

Newsom is promoting a simplistic — if seductive — notion: If the city would cut cash aid to homeless people from a maximum of \$395 to \$59, his logic goes, the homeless wouldn't be able to afford drugs and alcohol. And all the money the city would save could provide more shelter beds, residential hotel rooms, and drug treatment slots.

It sounds great: a solution to homelessness that doesn't cost taxpayers a dime. But look closer — Care Not Cash, misleading even in name, is based entirely on false premises. If it passes, it won't make your life — or the lives of homeless folks — any better. In fact, it's almost guaranteed to make both a lot worse.

Care Not Cash starts with the supposition that people are homeless because they're addicts. The truth is much more complicated. Although a significant number of homeless people do indeed struggle with drugs and alcohol, addiction is often a consequence of homelessness, not a cause. By and large, homelessness is caused by a lack of affordable housing. That's why there was no visible "homeless problem" 30 years ago, when the federal government was funding a greater number of affordable units each year.

And Proposition N doesn't create a single new unit of affordable housing. While the measure says the money saved "may be used" for housing and services, there is no guarantee that it wouldn't be siphoned off for other purposes.

Continued on page 36

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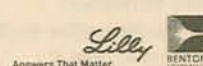
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Endorsements

From page 35

Meanwhile, Newsom has no data to support the idea that slashing benefit payments would cure people of their addictions. His flyers suggest that the *New England Journal of Medicine* backs Care Not Cash, but that's not what the publication says, and the journal never granted him permission to use its logo. As the *SF Weekly* reported Sept. 18, some of the authors of the studies Newsom cites completely disagree with his conclusions.

Newsom insists that replacing cash aid with services has worked in other places where it has been tried. But homelessness is way up in New York, one of his model cities. And a May 9 report by the San Francisco legislative analyst found little if any proof that it was succeeding in Bay Area locales (see "Getting Careless," 6/19/02).

On the other hand, there's plenty of evidence to suggest that when people are broke, they're more likely to resort to robbery, prostitution, and violence. That's why crime tends to increase during economic recessions, like this one. That's why Public Defender Jeff Adachi is a strong opponent of Prop. N, as are many of the city's service providers.

If Prop. N passes, homeless people will lose what little they have. They won't be able to buy basic necessities such as clothing or medicine, for instance, or save money to move into a stable home. Those who must work for their grants will now be laboring for next to nothing.

This is a cruel and dangerous initiative masquerading as a way to solve a complicated problem. Don't be fooled. Vote no.

Proposition O

Conditions for providing services and payments to homeless individuals

YES, YES, YES In a perfect world Proposition N would lose. People would see through Sup. Gavin Newsom's slick, expensive campaign and refuse to take money away from the city's most vulnerable residents. Unfortunately, there's a good chance it will pass — polls show it has overwhelming support. With that in mind, Sup. Tom Ammiano and Prop. N opponents drafted Proposition O, Exits from Homelessness, a smart proposal to mitigate the worst of Prop. N and enact real, positive changes.

If Prop. N passes, Prop. O would ensure that seniors and pregnant women don't have their benefits cut. It would require that homeless people living in shelters be offered permanent housing within six months and that the city create new services for anyone not receiving cash aid. And it would stall the implementation of Care Not Cash until the city controller determines that San Francisco has enough shelter beds and housing to accommodate those in need.

If Prop. N doesn't pass, Prop. O can only make things better. It takes the ideas to which Newsom pays lip service (increased housing and drug treatment) and actually

makes them happen.

Prop. O requires the city to develop 1,000 units of housing for formerly homeless residents, with at least half set aside as "supportive housing" with on-site services. It adds 700 new drug treatment slots. It makes mental health care a priority for the city's lobbyists in Sacramento.

Opponents complain that Prop. O will cost approximately \$24.5 million, \$13 million of which would come from the General Fund. They're right to be concerned — and Ammiano needs to take the lead in making sure that the supervisors find new revenue sources to fund his measure. But whatever the city spends on housing and treatment now will save far more money down the road by reducing the need for emergency medical services and law enforcement.

The city's Local Homeless Coordinating Board, which is composed of service providers, city officials, and homeless people, has drafted some realistic plans that might actually work, and that's the sort of overall policy San Francisco should be following. But right now, Care Not Cash is too ugly to ignore. Vote yes on Prop. O.

Proposition P

Revenue bond oversight committee

NO There's not much wrong with Proposition P on its face. The measure would create a new committee to watchdog expenditures of revenue-bond money at the San Francisco Public Utilities Commission. This citizen team would help ensure that the billions of dollars spent to upgrade, expand, and repair the city's water system are spent legally and well.

But we're suspicious of the origins and true aims of the measure. Prop. P is principally the brainchild of Sup. Tony Hall, who opposes public power and the other SFPUC reform on the ballot, Proposition E. And although Hall has emphasized that the committee would oversee water bond spending, it would also have the power to monitor spending of revenue bonds sold to pay for new energy generation, should Proposition D pass. There's reason to suspect the committee could later be used to bottle up efforts to expand the SFPUC's power production.

It's also a little strange that the committee is not designed to oversee bond spending in other agencies. There have long been suspicions of fiscal corruption at the airport and the Port of San Francisco, where revenue bonds are also spent without a vote of the people. Why not create a watchdog to look after the entire city's finances, such as an auditor general, the office proposed by Sup. Jake McGoldrick?

That's a good plan for another election cycle. For now, vote no on Prop. P.

Proposition Q

Use of city funds

NO On the surface, there's nothing particularly wrong with this measure, which would prohibit the use for political purposes of city funds obtained through a con-

tract, grant, or loan guarantee. But the measure is pointless — that's already against city law — and is really nothing more than an attempt by Mayor Willie Brown to attack some community-based nonprofits that have opposed his policies.

In fact, Proposition Q is a pretty transparent slap at the Housing Rights Committee, a tenant group whose staff has repeatedly tangled with Brown.

In the June 28 issue of the *San Francisco Examiner*, columnist Frank Gallagher tried to tar and feather the HRC by reporting that the group had mishandled public funds and funneled private donations into a political campaign. HRC officials did admit they had erroneously directed a \$250 check from ethics commissioner Paul Melbostad into an account for Proposition H, a November 2000 ballot initiative aimed at shifting the cost of capital improvements to landlords. It was a bookkeeping mistake, the HRC said (see "Home Is Where the Heat Is," 7/24/02).

Even so, the mayor has seized an opportunity to embarrass the organization — and his efforts could have a negative impact. Even the San Francisco Planning and Urban Research Association, which generally supports the mayor's policies, argues that Prop. Q could discourage nonprofit workers from playing active roles in important city campaigns. Vote no on Prop. Q.

Proposition R

Condominium conversions

NO, NO, NO The desire to own a home is a powerful one, especially in San Francisco, where rents are high, evictions a constant threat, and property values astronomical. But while Sup. Tony Hall's condo conversion ordinance is being touted as a route to the American dream, for most renters it would be a nightmare.

If Proposition R passes, the city stands to lose 85,000 rental units over the next 25 years. That means higher rents, less diversity, and more competition for an already scarce resource.

Known as HOPE — Homeownership Program for Everyone — the program is based largely on a plan introduced last year by landlord Sarosh Kumana. It's no surprise that San Francisco landlords would like the plan: it allows them to split any size building into condos and then sell those units off individually, reaping far more profit than they would if they sold the building as a whole.

Prop. R advocates claim this is the only way to keep middle-income renters from fleeing the city, the only way to help them gain the stability of home ownership. They point out that the program is entirely voluntary; a building only gets converted when a certain percentage of its tenants express an intent to buy — and everyone else is protected by lifetime leases.

But the fate of a similar program in Santa Monica calls those claims into question. According to a recent report by the San Francisco legislative analyst, only approximately 12 percent of the condos sold were bought by their original occupants. Meanwhile, 20 percent of tenants in a phone sur-

vey said they'd been pressured to sign conversion forms, and 17 percent said they'd been offered bribes. After 12 years, local pols let the program expire.

Even if Prop. R works exactly as it's intended, landlords will have an incentive to screen all new tenants for their ability to buy. Artists, nonprofit workers, and low-income families probably won't look too appealing.

And many of the last truly affordable living spaces for lower-income people — shared housing in flats — will quickly disappear, as those units are sold off either to new owners or to speculators who want to rent them out at higher rates. Under Prop. R, units converted to condos and then rented wouldn't be subject to the city's rent control laws.

This isn't the first time someone has proposed lifting San Francisco's condo conversion cap. From 1979 to '82, the city allowed 1,000 units a year to be converted into condos, as long as 40 percent of tenants agreed to purchase their own unit. But the program didn't work as planned. Very few tenants actually bought their homes, large rental buildings were converted, and the city had trouble enforcing the tenant protections.

In response, then-mayor Dianne Feinstein (hardly a radical tenant activist) pushed for the current cap. Even Feinstein recognized that maintaining a hefty chunk of rental housing was a way to ensure economic and ethnic diversity, to keep the city safe for newcomers and those who could never afford a half-million dollar home.

Who's really behind this plan? Well, the conservative Committee on Jobs and its California Issues PAC are helping to bankroll Prop. R. As of June 30, they'd already donated a combined \$124,000 to the campaign. Some say the downtown group's ultimate goal is to get rid of low-income tenants, who tend to be more liberal, and replace them with more conservative, wealthier residents, changing the demographics and politics of the city.

We agree that the city should make homeownership available to more of its residents. That's why we supported Sup. Jake McGoldrick's amendment to the condo conversion ordinance, which doubled the condo conversion cap to 400 a year but restricted those new sales to tenants trying to buy their homes. We're glad the city spends millions each year on its Downpayment Assistance Loan Program, and we're endorsing Proposition 46 and Proposition B, both of which set aside significant funding to increase homeownership.

We've also argued repeatedly that the city needs to expand land-trust programs, which allow for permanently affordable homeownership (see "Why Can't You Buy This House?," 8/1/01).

What we can't support is a measure designed to lift rent control from thousands of buildings and pit long-term tenants who can't afford to buy against those who can. The San Francisco Planning Department's new Housing Element explicitly states that converting rental housing to condos "depletes the supply of the City's more affordable housing stock" and should be avoided.

This is a cynical measure that turns renters into Realtors' pawns. Vote No on Prop. R.

Proposition S

Medical marijuana

YES In 1996, California voters passed Proposition 215, the Compassionate Use Act, which legalized cannabis for medicinal use. Since then, thousands of San Francisco residents suffering from cancer, glaucoma, multiple sclerosis, and AIDS have been able to benefit from (relatively) legal medical pot. But despite state law — and despite the fact that solid scientific evidence proves that medical-marijuana use relieves the nausea often associated with certain diseases — the federal government has been undeterred in its zeal to shut down the state's pot clubs.

The raids on city cannabis clubs have forced sick people to buy pot from unreliable sources. Often these street drugs are laced with dangerous substances that further compromise weak immune systems.

Proposition S is a declaration of policy that calls for San Francisco officials to explore what it would take to start a city-run program to grow and distribute medical marijuana for the seriously ill and dying. Studying such a program would cost little — and the benefits would be numerous.

Even a study would push the issue a big step, further challenging the Bush administration on a key front in the so-called war on drugs. If the city actually got into the medical marijuana business, it would be tough for the federal government to shut it down. (Who would the feds arrest? The mayor? The supervisors? Would any local jury ever convict them? Would a show trial not be a fabulous way to demonstrate the foolishness of Bush administration policies?)

Proposition BB

BART seismic safety bonds

YES We're not big fans of the current BART board, which is far too interested in expensive projects that serve wealthier commuters and less interested in integrated regional transit planning. But Proposition BB, a \$1.05 billion bond issue to retrofit the system to the latest earthquake standards, is worthy of support.

Most of the BART system was constructed in the 1970s, when engineers knew a lot less than they know now about protecting big, elevated concrete structures and underground tunnels from earthquakes. A recent BART study shows that the transbay tube (which was the only major link from San Francisco to the East Bay still functioning after the 1989 Loma Prieta earthquake) could rupture in a serious quake on the Hayward or San Andreas fault. The elevated rail lines haven't received the seismic upgrades that highways have, and the downtown tunnels need structural improvements, too. Even some of BART's harshest critics (including the Green Party) support this plan, which would increase property taxes just \$7.80 per \$100,000 of assessed valuation. Vote yes. ♦

alt.sex.column by andrea nemerson

OSUI

Dear Andrea:
I am married with children and love my wife but have feelings toward men and would like to perform oral sex on someone. Recently I had too much to drink and was approached by a man to have sex. I don't remember much, and I don't know if I performed oral sex on him. Since then I've been confused and now desire more than anything to perform this on a man. Is this normal? Can I do this without anyone knowing?

Love,
Blackout

Dear Black:

You can't. You can skulk about in the dark, wearing a large false mustache and speaking in a foreign accent, and someone might still rat you out. Come to think of it, the most likely person to tell your wife what you've been doing is you, in a fit of remorse, under stern questioning, or drunk. Do you know what would happen next? Can you face it?

Yes, those feelings are normal, but I'm not sure how this information will be useful to you. Lots of men sneak out for blow jobs, but the fact that it's common does not render it unproblematic. I never quite get how this works, but ostensibly heterosexual married men who want sex with other men never seem to think of it as cheating as long as it's anonymous and conducted under the influence. And while we're on the subject of OSUI, you do realize that doing it while drunk makes it worse, don't you? If you're going to sneak out for blow jobs, couldn't you at least do it sober, when you're less likely to make any number of stupid mistakes? However she finds out, your wife will not be happy. But at least try not to break it to her by bringing home some infectious surprise, a citation for public lewdness, or the results of an aggravated assault.

Love,
Andrea

Dear Andrea:

My husband is sterile, and we want a baby very much. He gave me permission to have sex with another man as long as it is just to get pregnant. I have had sex with one man several times. He thinks I am on birth control. So far I have not gotten pregnant. Should I tell him that all I am interested in is getting pregnant? My other worry is that he may cause trouble after the baby gets here if he knows he is the father.

Love,
Wanna-be Mama

Dear Mama:

Oh, good grief. Don't do this. Just don't do any of it. There isn't a single part of this plan that doesn't stink.

Yes, he may cause a great deal of trouble after the baby is born or perhaps before, the minute you tell him what you've been up to. Of course he'll be mad. Who wouldn't be? You've done worse than treat him as a sex object; you've treated him as a sex cell object. How insulting can you get?

Let's take this back to the beginning. I'm wondering what you mean by "sterile" and if you're even sure. Does he have a low sperm count, low motility, antibodies, prostate trouble, a vasectomy, what? There is quite a lot that can be done for male factor infertility, and I hope you worked through all of those options before deciding that stealing sperm was the way to go. If there's no possibility of getting hold of any of hubby's swimmers, the next step ought to be either making a decent, legal contract with a known donor or finding a real sperm bank. Repeat after me: A man is a human being. A man is not a sperm-dispensing ATM.

Love,
Andrea

Dear Andrea:

No one has answered this, and I've asked several advice columnists. I've got "baby lust." I only want to have sex to make a baby. I'm in my mid 20s, in a stable relationship. My brain knows that it's not the right time financially, but my body seems to think otherwise. Is my "biological clock" responsible for the acceleration of my libido?

Love,
Tick Tock

Dear Tick:

Nobody's answered because nobody has an opinion or an answer for you. This isn't a question as much as it is a statement: "I know better, but I'm driven to do this stupid thing because my hormones told me to."

Get some reliable birth control, make a financial plan, and have some decent, nonprocreative sex with your partner. Then you can ask us questions.

Love,
Andrea ♦

E-mail Andrea Nemerson at andrea@altsexcolumn.com.

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culture shocked by katharine mieszkowski

The One?

went to the San Francisco Public Library to look for the One.

Not in the stacks, where some wistful swain might have been lost in a dusky tome, memorizing sonnets, but in Koret Auditorium, which, on Sept. 18, at the improbable witching hour of 5:45, promised to become a designated love zone.

The theater was packed — every seat filled, tender hearts sitting on the floor in the aisles, standing up in the back. It was a global warming-worthy evening, the kind of balmy night when nauseatingly in-love couples stroll the streets hand in hand, misty-eyed, the mere sight of them torturing everyone they pass.

But we were safe inside at the Grotto Night — the fifth in a quarterly series featuring themed readings, film, storytelling, and theater — pondering that burning question: Is there any such thing as the One? You know: the one-and-only paramour who emerges from a cast of billions to make you realize (cue: quickening pulse) that All the Clichés Are True.

I had expected to find a ragtag smattering of disgusted polyamorists protesting outside this love-in, but there wasn't a peep of "Why stop at just one?" placard-waving dissent. The nonmonogamous were probably all over at Crissy Field, feeding one another strawberries and processing about boundary issues. Bliss.

The evening began with a short film by J.D. Beltran and Po Bronson called "The One?" which opens with a montage of couples who have been married forever and still seem to like being in the same room with each other.

Apparently, the fact that you've found someone to spend practically your whole, fricking life with doesn't necessarily mean you believe in the One. A Honolulu woman who's been married for 59 years says she doesn't buy it. An aging Ken-and-Barbie couple from Lafayette, who have been together for 41 years, say neither of them believes in it either. But other aging lovers still recall the moment they just Knew they had met the One. "It was like I was in a well..." one graying Romeo solemnly recounts, sounding like he's describing an alien abduction.

That's just the wonder of the great limbic lobe, Dr. Thomas Lewis explains in the film. He's an assistant professor of psychiatry at UC San Francisco and coauthor of *A General Theory of Love*. (You just knew that evolutionary biology would have something to say about this, didn't you?) The limbic lobe is the center of the emotions, the part of the brain that lets you divine the internal state of your beloved by gazing into his or her eyes. It's a faculty that mammals — who bear live young that require nurturing in order to survive — have but reptiles lack. The conviction that there is one special person out there just for you may stem from an infant's predilection to be bonded to a single primary caregiver. And, when you meet that special someone, you're simply encountering a compatible limbic system. Romantic, huh?

If you secretly long for a fairy-tale romance, you might want to read your fairy tales again, suggested Catherine Orenstein, author of *Little Red Riding Hood Uncloaked*, reading from her work on that wayward miss. Turns out that many of those fairy tales were originally horror stories. In one early version of "Sleeping Beauty" our heroine ends up being eaten by her mother-in-law, an ogress. Keep your kisses to yourself, prince, thanks.

"What if you're born with the One?" Noah Hawley asked, telling the story of himself and his identical twin brother. Split from the same egg, born 10 minutes apart, the brothers spent 26 years together, attending the same college, moving to New York together, and playing in the same bands, until Noah moved away to the West Coast. "On the day I left, my brother proposed to his girlfriend, so he replaced me," Hawley said.

And what happens if you believe in the One, but your one true love is forever missing in action? Performing a scene from Tanya Shaffer's forthcoming play *Baby Taj: A Monument to Love*, Shaffer and Tara Blau acted out biological-clock brinkmanship. As one woman is about to inseminate her best friend with a turkey baster of frozen sperm, the 35-year-old wanna-be mom finds that she can't go through with it. She really wants a baby, but does she want one like this? She's just not ready to give up the dream of meeting her one and only and having a love child with him. If she goes through with the artificial insemination, will she always wonder, "What if I'd held out for another day or month or year?" Her darkest fear: since she hasn't found her dream Romeo, perhaps she's just swapped one perfect love delusion for another. Maybe she just wants the baby as a substitute, to provide another kind of perfect love.

But there was nothing in all this musing about the One that bewitched the audience as much as "Tales of Mere Existence," by Lev Yilmaz. Demented, self-obsessed, and insecure, his animations about jealousy and lust and why beautiful people are boring had people choking down their laughter so they wouldn't miss the next line. (See for yourself at www.ingredientx.com.)

Does Yilmaz believe in the One? I'm afraid to ask, but if he ever finds her, I want to meet her. ♦

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The Blender

The alternative factor

By Paul Reidinger

And speaking of alternative realities: Laurel Heights. In a city whose roads less traveled by are increasingly traveled, whose once-secret neighborhoods are ever less secret, the gracious enclave west of Pacific Heights retains (in its rarefied way) a kind of glorious isolation. You don't just blunder into it; you have to look for it, and you have to know where you're looking.

For years the symbol of Laurel Heights to me was Ella's, the break-fasty-brunchy place at the corner of California and Presidio. If it was a warm weekend morning, you could tell you were near Ella's by the crowds of the young and the glamorous milling on the sidewalk, sipping strong coffee while they waited for a table to open up inside. It was all very *Friends*. Yet the food was good. Yet the wait was usually unbearable. And we hated *Friends*. Slowly Ella's drifted off our radar.

Recently, for the first time in years, I found myself at the corner of California and Presidio on a warm weekend morning, and I noticed the familiar crowd outside Ella's — perhaps, in their eternal youth, outside of time itself. But for once I was not bothered by the mob, because we weren't trying to get into Ella's. We were bound, instead, for Eunice's Café — up Presidio a short block, left on Sacramento, where all those discreetly fancy shops are.

Sacramento Street is the heart of Laurel Heights. Ella's has its crowds, as does the Laurel Heights shopping center on California Street, but if you want a good whiff of well-seasoned San Francisco money, you take a stroll along Sacramento. And if you want a good whiff of potpourri-style home-cooking, you pause in front of Eunice's, noticing right away that yuppies are not lined up trying to get inside. If they're not at Ella's, they're probably in the antiques store across the street.

It is safe to say that Eunice's brings a welcome breath of unpretentiousness to the neighborhood. It is small, it feels neighborly, it looks like a kindergarten classroom, with its homemade-looking art, framed in wicker picnic-plate baskets, hanging from the walls. It is as much not a scene as Ella's is a scene. It is not the sort of place yuppies would be lining up outside of. It's the kind of place you wander into for a cup of coffee and a glance at the newspaper, or perhaps a sandwich and some soup, or a slice of quiche.

Eunice's claims Brazilian heritage (a large piece of wall art honors Brazil's 500-year history), but the



Home cookin': Owner Eunice da Silva-Taylor serves food from here, there, and everywhere at Eunice's Café, a welcome breath of unpretentiousness in Laurel Heights.

food is from here, there, and everywhere — everywhere except, apparently, Brazil. On one visit I opened with a Boston clam chowder (\$3.75) that might have flown even in Boston — it was satisfyingly thick and well seasoned, with ample ballast of clams and julienne potatoes — before moving on to falafel (\$5.25). Except for portion size (massive), the falafel was no better than adequate, but it hardly mattered, since my companion was quite willing to share his spinach quiche (\$4.95), a fairly stylish assembly of pastry (including a cross-hatched top) filled with a puree of spinach and nutmeg-scented béchamel sauce and dotted with cherry tomatoes.

The menu offers a variety of sandwiches, but since it was 10:30 in the morning, my eye naturally gravitated toward the focaccia-bread pizzas. Meatball pizza? I couldn't quite picture it, which meant I had to order it (for \$7.95), and it turned out to be an eight-inch disk of focaccia, tender and crisp at the same time, like a good french fry, and topped with cheese, tomatoes, and what I took to be meatballs sliced on the bias in the manner of salsiccia, though more tender and less salty than that dried sausage. More like country pâté, really, and quite a successful topping for a breakfast-time, or indeed any, pizza.

Ella's might have its house-baked breads, but Eunice's has some tremendous soups. In addition to the clam chowder, we also encountered a fortifying split pea and a profoundly chunky mushroom barley (\$3.75 a cup, \$4.75 a bowl), each made with vegetable stock — a boon to vegetarians, since many an apparently meatless soup is made with chicken or beef stock. You can almost feel winter gathering outside Eunice's windows as the fragrant steam rises to your nostrils.

I will say that, in at least one area other than voluptuousness of clientele, Ella's is clearly superior to Eunice's. That area is coffee. Eunice's brew isn't exactly bad, but it's surprisingly weak, with the unmistakable burnt taste of coffee that's been sitting too long in its carafe atop a warmer. And this is a coffee town! And Eunice's is a café! And doing it right isn't exactly rocket science.

It's almost enough to drive you to Ella's, or to the Peet's in nearby — and yet not at all nearby — Laurel Village, for a proper cup. But that particular heaven can wait, at least until you've exhausted Eunice's many other laurels. ❖

Eunice's Café. 3336 Sacramento (at Presidio), S.F. (415) 440-3330. Continuous service: Mon.-Sat., 8:30 a.m.-3 p.m. No alcohol. MasterCard, Visa. Not noisy. Not wheelchair accessible.

Without Reservations

Armeniamania

Since ours is a "narcissistic city," as Wilkes Bashford told the *San Francisco Chronicle* a few weeks ago — well and truly spilling the beans — it sometimes becomes necessary to seek out less sultry airs. The air out on Brotherhood Way on a recent Saturday afternoon in September was cool and fresh — hardly narcissistic at all, really, and perfect for the 45th annual Armenian cultural bazaar, which consisted largely of food.

When we think of Armenian food, do we think of anything in particular? Armenia itself has been, like Poland, a nation frequently subsumed by other nations — Ottoman Turkey and Soviet Russia, to name two prominent examples. Yet Armenia can claim, among other things, to be the first Christian nation; its principal saint, Gregory the Illuminator (c.257–c.337 C.E.), "preached in the national language and used it for the liturgy," according to the *Catholic Encyclopedia*, and by so doing "helped to give the Armenian Church the markedly national character that it still has, more, perhaps, than any other in Christendom."

So it was at a church unsurprisingly consecrated to Gregory (St. Gregory Armenian Apostolic Church) that the local Armenian community set out its annual feast — a line of farmers market-style grills outside, offering kebabs and other such treats, and, inside, a vast buffet whose wealth of dishes suggested the wide influences that have swept across Armenia over the centuries. When you find yourself facing a choice between stuffed grape leaves and stuffed cabbage, between spinach wrapped in flaky pastry and meatballs filled with onion, you know you stand at the crossroads of north and south, east and west, and you are more than usually aware that the variety of the food before you reflects the dominant theme in human history: the constant migrations, displacements, and minglings of populations.

I was quite taken with the spinach-pastry dish, spinach boereg. It had a taste I recognized but couldn't identify. Mint, I decided, but I wasn't sure, so I asked one of the women working the buffet. She gave me a sly smile, as if I were asking her to divulge one of those kitchen secrets mothers hold so dear. As, of course, I was.

"Spices," she said simply.

"Spices?"

"Spices." She gave a conspiratorial glance left and right. "Dill," she whispered.

Dill! Eureka! Do they say "Eureka!" in Armenia? Or am I thinking of somewhere else — Greece, perhaps? To be continued

Paul Reidinger
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The economist

After soccer a bunch of my soccer friends were crossing the street to the Dolores Park Cafe for smoothies, and I reckoned I'd join them. Between you and me, I was feeling somewhat slightly sick, in that overexercised out-of-shape way, and thought it might be advisable to be within sprinting distance of a bathroom for a while. The last thing in the world I was thinking about was a smoothie.

As it turned out, the line for the bathroom was almost as long as the line for everything else. Clearly this was not the place for me. And do you know how much a smoothie costs? A smoothie costs \$3.75. It doesn't take an economist to figure out that you can get a burrito for that price.

"So ... what's the big idea behind these smoothies?" I asked my pal Bikkets, who isn't an economist.

"Electrolytes," she said, offering me a sip of her mango one (\$3.75). "You gotta replace your electrolytes."

Bikkets is not a nutritionist either, or else she'd know that I personally don't lose electrolytes, because I don't use them in the first place. I'm a wood-burning power plant. Smell my sweat after a game of soccer and you'll understand, finally, how they make liquid smoke. I'm serious. I don't want to brag, but you can wring my shirt into your barbecue sauce. People rarely if ever do, admittedly, but they *could* be my point.

Anyway, so I guess that's why I don't crave smoothies or even Gatorade, like other serious sweaters. For me it's ribs or chickens or brisket I need, and I mentioned as much to Bikkets after sipping her mango smoothie (\$3.75). She mentioned a "new" barbecue on Haight Street that I'd never heard of: Mimi's, she said, where Spaghetti Western used to be. So I went.

It wasn't Mimi's; it was Minnie's, Memphis Minnie's, but I had neither the time nor the peace of mind to quibble over such distinctions, because by the time I got there, my sense of a potential stomach situation had progressed to a sort of medical emergency. Luckily there was nobody in there, no lines. I'm sure I was a blur to the countergalperson, throwing a 20 at her on my way past, by way of establishing myself as a paying customer, ordering I didn't know what without hardly even looking at the menu.

I can tell you about Memphis Minnie's bathroom. It's nice and clean and roomy, with wooden cutouts of chickens and pigs and cow-colored curtains over the window, for atmosphere. The downside was that the lights kept going off every so often, for a second or two. A glitch in the electricity, or a hint to hurry the hell up in there?

In any case, and in spite of the power outages, Memphis Minnie's bathroom is my kind of place, and I highly recommend it! Three-and-a-half stars.

What was waiting for me on my emergence from the emergency, BTW, was a sweet smoked pork sandwich with sides of beans and greens. Now what am I supposed to do with this? I wondered, sitting down and staring at it all.

A minute or two and a few sips of Nehi grape soda later, it hit me: Eat! Replace your barbecolytes! Write a review!

I reviewed Memphis Minnie's six years ago when it was still in the Mission. In between that and this, it spent some dark years associated with Johnny Love's on Polk Street. Some bad things happened, and some good things happened.

Bad: They got the idea that people were made of money. Price of "Minnie's Taster," which is any three meats and two sides, jumped from \$8.50 to \$17.95! (Economists? ...)

Good: It's still great 'cue, and if you look at the menu long and hard enough, you can probably find something affordable. Pork sandwich, for example: \$6.25. The pit-smoked beans are still full of sausage and still to-die-for. (I'm still dying, for example.)

Bad: Something happened to the greens. Hopefully it was a one-day mistake, because they weren't even edible. In fact, they were unbelievably inedible, and it wasn't just the state of my stomach. I know 'cause I took them home to Crawdad for a second opinion. Her words: "Atrocious."

Good: Even better-than-ever atmosphere, with indoor wood piles, rolls of paper towels on the tables, old-time blues, and — here's the best news of all — my favorite drink selection ever. Never mind the sake, they have Nehi grape and orange, RC, and Faygo Redpop *all in bottles* (\$1.75, but, being as nostalgic as the next knucklehead, worth it!) And, most important, they have sweet tea. Sweet tea! So, all in all, I'd have to say: um — smoothies? ❖

Memphis Minnie's, 576 Haight (at Fillmore), S.F. (415) 864-7675. Tues.-Sun., 11 a.m.-10 p.m. Takeout available. Beer, wine, and sake. American Express, Discover, MasterCard, Visa. Wheelchair accessible.

Dan Leone is the author of *Eat This*, San Francisco (Sasquatch Books), a collection of Cheap Eats restaurant reviews, and *The Meaning of Lunch* (Mammoth Books).

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Eat here

The Bay Guardian welcomes you to our dining section, a detailed list by neighborhood of some great places to grab a bite, hang out with friends, or impress the ones you love with thorough knowledge of this delectable city. These listings are compiled from previous restaurant reviews and Best of the Bay and Insider's Guide selections.

The skinny Restaurants are reviewed by Dan Leone (D.L.), Paul Reidinger (P.R.), Derk Richardson (D.R.), Stephanie Rosenbaum (S.R.), Eric Stephan (E.S.), Miriam Wolf (M.W.), or staff. All area codes are 415 and all restaurants are wheelchair accessible, except where noted.

Deciphering the codes Meals served are indicated by B (breakfast), BR (Saturday and/or Sunday brunch), L (lunch), and D (dinner); credit cards accepted are indicated by AE (American Express), DC (Diners Club), DISC (Discover), MC (MasterCard), and V (Visa).

Price range
¢ less than \$7 per entrée
\$ \$7-\$12
\$\$ \$13-\$20
\$\$\$ more than \$20

Critic's choice

Bamboo Village serves excellent Indonesian food in a comfortably modest setting for not much money. Takeout orders can slow the kitchen down considerably. (P.R., 9/02) 3015 Geary (at Blake), S.F. 751-8006. Indonesian, L/D, ¢, MC/V.

Recently reviewed

Eldos is a cross between a brew pub and a taqueria, with a few standard American items thrown in. Fabulous chicken posole. (P.R., 9/02) 1326 Ninth Ave. (at Irving), S.F. 564-0425. Mexican/Brew pub, L/D, S, AE/DC/MC/V.
Limon can get noisy, but the Peruvian-fusion, nuevo Latino cooking is worth suffering for. Many splendid sauces, with roast chicken for non-spice freaks. (P.R., 9/02) 3316 17th St. (at Mission), S.F. 252-0918. Peruvian/Nuevo Latino, L/D, \$\$, MC/V.
Paisley's used to be Carta, and it's still quite Carta-esque, with its attractive mix of Mediterranean-influenced small and big plates. (P.R., 8/02) 1772 Market (at Octavia), S.F. 863-3516. Mediterranean, \$\$, L/D, AE/DC/DS/MC/V.

On the cheap: pizza

All You Knead emphasizes the wonderful world of yeast — sandwiches, pizzas, etc. — in a space reminiscent of beer halls near Big 10 campuses. (P.R., 3/02) 1466 Haight (at Ashbury), S.F. 552-4550. American, B/L/D, ¢, MC/V.
Paradise Pizza and Pasta serves a solid, basic menu of pizzas and pastas in a boxy, high-ceilinged space that manages to be both sleek and warm. (P.R., 6/02) 642 Irving (at Eighth), S.F. 759-1487. Italian, L/D, S, MC/V.
Zante Pizza and Indian Cuisine is that famous Indian pizza place. Meaning it's got Indian food, it's got pizza, and it's got Indian pizza. (D.L., 9/96) 3489 Mission (at Cortland), S.F. 821-3949; 3083 16th St. (at Valencia), S.F. 621-4189. Indian, L/D, S, AE/DISC/MC/V.

Featured neighborhood: Marina, Pacific Heights

Lots of scene — and human scenery — in these parts: the young, the restless, the rich. The

restaurants, in their wide variety, are accordingly splashy, though the occasional authentic gem does turn up from time to time.

Bistro Aix Thin-crust pizzas, good salads, tender grilled lamb, crackling-skinned roast chicken, pillowy garlic mashed potatoes, and fabulous ratatouille make the terror of parking in this neighborhood at dinnertime almost worth it. (S.R., 5/98) 3340 Steiner (at Chestnut), S.F. 202-0100. California, D, \$\$, AE/DC/MC/V.

Bistro Yoffi offers a homey California menu in a paradise of potted plants. Splendid al fresco dining (under heat lamps) in the rear. (P.R., 8/01) 2231 Chestnut (at Pierce), S.F. 885-5133. California, L/D, \$\$, MC/V.

Chaz doesn't look like much inside, but the display kitchen at the rear is where you're likely to see chef-owner Charles Solomon going to town. Masa's-style food at less than half the price. (P.R., 3/01) 3347 Fillmore (at Chestnut), S.F. 928-1211. California/French, D, \$\$, AE/MC/V.

Chez Nous fills the French slot in our town's tapas derby, and it does so with imagination, panache, and surprising economy. The menu features touches from around the Mediterranean, but much of the best stuff is unmistakably Gallic. (P.R., 5/00) 1911 Fillmore (at Pine), S.F. 441-8044. French, L/D, S, MC/V.

Dragon Well looks like an annex of the cavernous Pottery Barn down the street, but its traditional Chinese menu is radiant with fresh ingredients and careful preparation. Prices are modest, the service swift and professional. (P.R., 9/99) 2142 Chestnut (at Pierce), S.F. 474-6888. Chinese, L/D, ¢, MC/V.

Eastside West fits right into the Cow Hollow scene. It's comfortably upscale, with first-rate service and stylishly relaxed Cal-American food. (P.R., 1/01) 4154 Fillmore (at Greenwich), S.F. 885-4000. California/American, BR/D, \$\$, AE/MC/V.

Elite Cafe A welcoming place. The menu has plenty of familiar Creole and Cajun favorites along with more typical California fare. (S.R., 2/98) 2049 Fillmore (at California), S.F. 346-8668. Cajun, BR/D, \$\$, MC/V.

Ella's serves breakfast, lunch, and supper, but brunch is the real destination at this friendly corner eatery. (S.R., 9/97) 500 Presidio (at California), S.F. 441-5669. American, B/BR/L/D, S, AE/MC/V.

Greens All the elements that made it famous are still intact: pristine produce, an emphasis on luxury rather than health, that gorgeous view. (M.W., 8/99; Restaurant Poll winner, 1995) Fort Mason Center, Bldg A, Marina at Laguna, S.F. 771-6222. Vegetarian, L/D, \$\$, DISC/MC/V.

Kiss is tiny, industrial, not particularly Anglophonic — and serves some of the best sushi in the city. Warning: the very best stuff (from the specials menu) can be very pricey. (P.R., 10/01) 1700 Laguna (at Sutter), S.F. 474-2866. Japanese, D, \$\$\$, MC/V.

Meeting House ought to make anybody's list of ultimate neighborhood California restaurants. The food is precise and hearty, the desserts all-American fantasies, the ambience a lovely balance between old-fashioned and modern. (P.R., 9/00) 1701 Octavia (at Bush), S.F. 922-6733. California, D, \$\$\$, AE/MC/V.

Mezes glows with sunny Greek hospitality, and the plates coming off the grill are terrific, though not huge. Bulk up with a fine Greek salad. (P.R., 6/00) 2373 Chestnut (at Divisadero), S.F. 409-7111. Greek, D, S, MC/V.

Plump Jack Café If you had to take your parents to dinner in the Marina, this would be the place. A small but authentic jewel. (P.R., 4/99) 3127 Fillmore (at Filbert), S.F. 563-4755. California, L/D, \$\$, AE/MC/V.

Rose's Cafe has a flexible, all-day menu that starts with breakfast sandwiches, moves into bruschettas, salads, and pizzas, and finishes the day with grilled dinner specials like salmon, chicken, and flat-iron steak. (S.R., 5/97) 2298 Union (at Steiner), S.F. 775-2200. California, B/L/D, S, AE/DC/DISC/MC/V.

Rosti Getting half a chicken along with roasted potatoes and an assortment of vegetables for \$7.95 in the Marina is cause for celebration in itself. (S.R., 2/97) 2060 Chestnut (at Steiner), S.F. 929-9300. Italian, L/D, S, AE/DISC/V.

Saji Japanese Cuisine Sit at the sushi bar and ask the resident sushi makers what's particularly

now

good that day. As for the hot dishes, seafood yosenabe, served in a clay pot, is a virtual Discovery Channel of finned and scaly beasts, all tasty and fresh. (S.R., 1/98) 3232 Scott (at Lombard), S.F. 931-0563. Japanese, D, S, AE/DC/MC/V.

Sociale serves first-rate Cal-Ital food in bewitching surroundings — a heated courtyard, a beautifully upholstered interior — that will remind you of some hidden square in some city of Mediterranean Europe. (P.R., 10/01) 3665 Sacramento (at Locust), S.F. 921-3200. Mediterranean, L/D, S, AE/DC/DISC/MC/V.

Takara The menu offers plenty of sushi and sashimi, as well as udon, broiled items, and the occasional curiosity such as grated yam. (P.R., 9/00) 22 Peace Plaza #202 (Japan Center), S.F. 921-2000. Japanese, L/D, S, MC/V.

Trapdoor If it's tapas American-style that you seek, then Trapdoor's the place. The eclectic American food is cheap and for the most part very satisfying. (P.R., 1/99) 3251 Scott (at Chestnut), S.F. 776-1928. American, D, S, AE/MC/V.

Downtown, Embarcadero

Acme Chophouse brings Traci des Jardins's high-end meat-and-potatoes menu right into the confines of Pac Bell Park. Good enough to be a destination, though strangulating traffic is an issue on game days. (P.R., 5/02) 24 Willie Mays Plaza, S.F. 644-0240. American, L/D, S, AE/DC/MC/V.

B44 brings Daniel Olivella's Catalan cooking to al fresco-friendly Belden Place. The salt cod-studded menu is stronger in first than main dishes. Frenchy desserts. (P.R., 3/00) 44 Belden Place (near Pine), S.F. 986-6287. Catalan, L/D, S, AE/MC/V.

Cosmopolitan Cafe seems like a huge Pullman car. The New American menu emphasizes heartiness. (P.R., 9/00) 121 Spear (at Howard), S.F. 543-4001. American, L/D, S, AE/DC/MC/V.

Jeanty at Jack's introduces Philippe Jeanty's earthy French cooking into the vertiginous old Jack's space, and the result is leisurely fabulosity, at least at dinnertime. At lunch, the pace is more hurried, the prices too high. (P.R., 4/02) 615 Sacramento (at Montgomery), S.F. 693-0941. French, L/D, S, AE/MC/V.

Mc2 combines a strikingly warm, postmodern design — glass, brick, stainless steel — with a New American menu whose prices have been sharply cut and whose large plate—small plate design encourages sharing. And you can still get tarte flambée, the pizza of Alsace. (P.R., 3/02) 470 Pacific (at Montgomery), S.F. 956-0666. New American, L/D, S, AE/DC/MC/V.

North Beach, Chinatown

Black Cat has been reborn as a kind of French bistro, consecrated to the beat poets. Service and food are uneven, but the best dishes are exceptional. (P.R., 1/01) 501 Broadway (at Kearny), S.F. 981-2233. Eclectic, L/D, S, AE/DC/MC/V.

Da Flora advertises Venetian specialties, but notes from Central Europe (veal in paprika cream sauce) and points east (whiffs of nutmeg) creep into other fine dishes. (P.R., 4/99) 701 Columbus (at Filbert), S.F. 981-4664. Italian, D, S, MC/V.

Gondola captures the varied flavors of Venice and the Veneto in charmingly low-key style. The main theme is the classic one of simplicity, while service strikes just the right balance between efficiency and warmth. (P.R., 2/01) 15 Columbus (at Montgomery), S.F. 956-5528. Italian, L/D, S, MC/V.

Pena Pacha Mama offers organic Bolivian cuisine as well as weekly performances of Andean song and dance. Dine on crusted lamb and yucca frita while watching a genuine flamenco performance in this intimate setting. (Charlie Russo, 7/01), 1630 Powell (at Green), S.F. 646-0018. Bolivian, BR/D, S, AE/MC/V.

Rico's touts its salsas, and they are good, but so is almost everything else on the mainstream Mexican menu. (P.R., 9/01) 943 Columbus (at Lombard), S.F. 928-5404. Mexican, L/D, S, AE/MC/V.

1. Larry's famous waffles
2. Loukoumathes, Greek food festival
3. Locatelli romano cheese
4. Szechuan noodles, with roasted-soy butter
5. Green prawn curry, Angkor Wat

the blender

SoMa

Bacar means "wine goblet," and its wine menu is extensive — and affordable. Chef Arnold Wong's eclectic American-global food plays along nicely. (P.R., 1/01) 448 Brannan (at fourth), S.F. 904-4100. American, D, S, AE/MC/V.

Big Nate's Barbecue is pretty stark inside — mostly linoleum arranged around a pair of massive brick ovens. But the hot sauce will make you sneeze. (P.R., 7/99) 1665 Folsom (at 12th St.), S.F. 861-4242. Barbecue, L/D, S, MC/V.

Bizou Chef-owner Loretta Keller's Provençal-influenced menu is big on flavor. This restaurant is sure of itself; there is no overreaching. (P.R., 9/99) 598 Fourth St. (at Brannan), S.F. 543-2222. California, L/D, S, AE/MC/V.

Buzz 9 Café is snugly stylish (calm green walls, votive candles), and the first-rate California menu has a glory-days, 1980s whiff. (P.R., 5/01) 139 Eighth St. (at Minna), S.F. 255-8783. California, L/D, S, AE/MC/V.

Chez Spencer brings Laurent Katgely's precise French cooking into the rustic-industrial urban cathedral that once housed Citizen Cake. Get something from the wood-burning oven. (P.R., 7/02) 82 14th St. (at Folsom) S.F. 864-2191. French, BR/L/D, S, MC/V.

Fly Trap Restaurant captures a bit of that old-time San Francisco feel, from the intricate plaster ceiling to the straightforward menu: celery Victor, grilled salmon filet with beurre blanc. A good lunchtime spot. (P.R., 1/02) 606 Folsom (at Second St.), S.F. 243-0580. American, L/D, S, AE/DC/MC/V.

Sushi Groove South continues the westward march of hipsterdom through SoMa. The food — traditional sushi augmented by quietly stylish fusion dishes — is spectacular. The setting — a candlelit grotto abrim with black-clad young — is charged with high romance. (P.R., 12/00) 1516 Folsom (at 11th), S.F. 503-1950. Japanese/sushi, L/D, S, AE/DC/MC/V.

Nob Hill, Russian Hill

Alborz looks more like a hotel restaurant than a den of Persian cuisine, but there are flavors here — of barberry and dried lime, among others — you won't easily find elsewhere. (P.R., 8/02) 1245 Van Ness (at Sutter), S.F. 440-4321. Persian, L/D, S, MC/V.

East Coast West Delicatessen doesn't look like a New York deli (too much space, air, light), but the huge, fattily satisfying Reubens, platters of meat loaf, black-and-white cookies, and all the other standards compare commendably to their East Coast cousins. (P.R., 11/01) 1725 Polk (at Clay), S.F. 563-3542. Deli, BR/L/D, S, MC/V.

The Grubstake might look like your typical Polk Gulch diner — sandwiches and burgers, open very late — but the kitchen also turns out some good mom-style Portuguese dishes, replete with olives, salt cod, and linguça. If you crave caldo verde at 3 a.m., this is the place. (P.R., 5/02) 1525 Pine (at Polk), S.F. 673-8268. Portuguese/American, B/L/D, S, cash only.

Le Jardin feels a bit like a second-story beer hall, but the chef is a Slanted Door alumnus, and his Vietnamese food shows promising glints of that experience. (P.R., 1/01) 1160 Polk (at Sutter), S.F. 885-1378. Vietnamese, L/D, S, AE/MC/V.

Le Petit Robert offers classy French cooking as a wealth of small plates, along with a few larger ones, in a setting that's at once spacious and warm. Not cheap, but good value. (P.R., 11/01) 2300 Polk (at Green), S.F. 922-8100. French, L/D, S, MC/V.

Wasabi and Ginger looks to become a popular neighborhood spot. The sushi is first rate, but the great stuff on the menu is cooked: buttery-tender beef short ribs and a seafood-miso soup served in a teapot. (P.R., 1/01) 2299 Van Ness (at Vallejo), S.F. 345-1368. Japanese, L/D, S, MC/V.

Continued on page 44



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Eat Here Now

From page 43

Civic Center, Tenderloin

Bangkok Garden serves tasty, inexpensive Thai food and is convenient to the area's theaters, both the grand ones along Geary and the smut palaces nearer at hand. Zero atmosphere; attentive, swift service. (P.R., 3/02) 791 O'Farrell (at Larkin), S.F. 441-5635. Thai, L/D, \$, MC/V.

Gyro King has that Istanbul feeling: lots of kebabs and gyros, hummus, dolma, eggplant salad, and of course baklava fistikli for dessert. It's all cheap, and it makes for a good, quick Civic Center lunch. (P.R., 2/02) 25 Grove (at Larkin), S.F. 621-8313. Turkish/Mediterranean, B/L/D, \$, MC/V.

Paul K offers an eastern Mediterranean menu as good as any in town. The menu accelerates smoothly all the way to dessert, where a cardamom fritter casts new light on our old friend the doughnut. (P.R., 4/00) 199 Gough (at Oak), S.F. 552-7132. Mediterranean, D, \$\$, AE/DC/MC/V.

Piyassa melts Turkish, French, and North African culinary influences into a distinctive metropolitan style. The simple sautéed fish of the day tells you all you need to know about what the kitchen can do. Attentive service. (P.R., 2/02) 1686 Market (at Gough), S.F. 864-3700. Turkish/French, D, \$\$, MC/V.

Hayes Valley

Absinthe Whether it's the rosy terra cotta walls or the comfortable curved-back rattan chairs, Absinthe has a welcoming bistro ambience that's almost irresistible. (S.R., 3/98) 398 Hayes (at Gough), S.F. 551-1590. Southern French, B/BR/L/D, \$\$, AE/MC/V.

Arlequin offers light Provencal and Mediterranean food for takeout, but the best place to take your stuff is to the sunny, tranquil garden in the rear. (P.R., 3/00) 384B Hayes (at Gough), S.F. 863-0926. Mediterranean, B/L/D, \$, MC/V.

Destino reweaves traditional Peruvian flavors into a tapestry of extraordinary vividness and style, and the storefront interior has been given a golden glow that would have satisfied the most restless conquistador. (P.R., 6/00) 1815 Market (at Guerrero), S.F. 552-4451. Peruvian, D, \$\$, MC/V.

Frijt serves first-rate Belgian fries, beer, crepes, and sandwiches in an art-house atmosphere. If the noise overwhelms, take refuge in the lovely rear garden. (P.R., 12/01) 579 Hayes (at Laguna), S.F. 864-7654; also at Ghirardelli Sq., S.F. 928-3886. Belgian, B/L/D, \$, AE/CB/DC/DISC/MC/V.

Zuni The old standbys are reliable, but the best dishes are Italian in their simplicity and pureness. (P.R., 7/99) 1658 Market (at Franklin), S.F. 552-2522. California, B/L/D, \$\$\$, AE/MC/V.

Castro, Noe Valley, Glen Park

Alcatrazes brings Chef "Gator" Glenn Thompson's first-rate California-creole cuisine to the heart of Noe Valley. Excellent gumbo, crab cakes (with vanilla bean aioli), bread-pudding desserts; deft service. (P.R., 3/02) 4024 24th St., S.F. 401-7668. Creole, L/D, \$\$, MC/V.

Amberjack Sushi is like a miniature version of Blowfish or Tokyo Go Go. The more complex dishes, such as a tuna-sashimi tartare with lemon olive oil, are better than the simple, traditional stuff, which can be overchilled. (P.R., 1/00) 1497 Church (at 27th St.), S.F. 920-1797. Japanese, L/D, \$, AE/MC/V.

Home sounds homey, and it is, at least food-wise: first-rate pot roast, macaroni and cheese, broccoli with white cheddar cheese sauce; the occasional dressier dish. The crowd has a strong clubland look. (P.R., 2/02) 2100 Market (at Church), S.F. 503-0333. New American, D, \$, AE/MC/V.

Incanto sets the bar a bit higher for neighborhood Italian restaurants. Gorgeous stonework, a chapel-like wine room, and skillful cooking that ranges confidently from pastas to braised lamb shanks. (P.R., 7/02) 1550 Church (at Duncan), S.F. 641-4500. Italian, D, \$\$, MC/V.

La Mooné rides a menu roller coaster from excellent to forgettable, but the best dishes (lamb tatak, beef rib eye) will leave you exclaiming. (P.R., 12/00) 4072 18th St. (at Castro), S.F. 355-1999. Fusion, D, \$\$, MC/V.

Noi looks more San Francisco than Milan, but the food is (mostly) purest north Italian. Warm, cheery, stylish, a bit noisy. (P.R.,

8/01) 4109 24th St., S.F. 642-4664. Italian, D, \$\$, MC/V.

Tao Cafe exudes rich atmosphere — a beautiful two-tone green paint scheme, ceiling fans, bronze fittings — and the attractively brief menu has some smart French touches, including a Vietnamese-style beef bourguignon. Quite cheap considering the high style. (P.R., 6/02) 1000 Guerrero (at 22nd St.), S.F. 641-9955. Vietnamese, D, \$, AE/MC/V.

Yanni's brings a bit of Greek sunshine to outer Church Street. All the standards — saganaki and pastitsio, among others — are here, as well as "Greek" pizzas and fries. (P.R., 5/02) 1708 Church (at 29th St.), S.F. 647-3200. Greek, BR/D, \$\$, MC/V.

Haight, Cole Valley, Western Addition

Brother-in-Laws Bar-B-Cue always wins the "Best Barbecue" prize in our annual Best of Bay edition: the ribs, chickens, links, and brisket are smoky and succulent; the aroma sucks you in like a tractor beam. (Staff) 705 Divisadero (at Grove), S.F. 931-7427. Barbecue, L/D, \$.

Julia bears the (first) name of its founder and chef, Julia McClaskey, and the stylish, substantial New American food will be familiar to those who enjoyed McClaskey's work at Dine and Universal Cafe. First courses are large; three of them make up a nice tasting menu. (P.R., 7/02) 2101 Sutter (at Steiner), S.F. 441-2101. New American, D, \$\$\$, AE/MC/V.

Metro Cafe brings the earthy chic of Paris's 11th arrondissement to the Lower Haight, prix fixe and all. (P.R., 10/00) 311 Divisadero (at Oak), S.F. 552-0903. French, B/BR/L/D, \$, MC/V.

Raja Cuisine of India serves up decent renditions of Indian standards in an unassuming, even spare, setting. Low prices. (P.R., 5/01) 500 Haight (at Fillmore), S.F. 255-6000. Indian, L/D, \$, MC/V.

Sawa doesn't stint on spices or portion sizes. The platters are so full of Eritrean food as to have a kind of topography. (P.R., 4/01) 559 Divisadero (at Hayes), S.F. 614-0580. Eritrean, L/D, \$, MC/V.

Mission, Bernal Heights, Potrero Hill

Alma means "soul," and that's what chef-owner Johnny Alamilla brings to his "nuevo Latino" menu. From feijoada to seiche to black cod roasted in a banana leaf, the food is unforgettable. (P.R., 10/01) 1101 Valencia (at 22nd St.), S.F. 401-8959. Nuevo Latino, D, \$\$, MC/V.

Bistro E Europe is probably the only place in town where you can sample the culinary flourishes of those European wanderers, the Gypsies, or, as they call themselves, Roma. A singular experience. (P.R., 8/00) 4901 Mission (at France), S.F. 469-5637. Hungarian/Gypsy, BR/D, \$\$, cash only.

Cafe Arguello soothes jangled urban nerves with an airy space, votive candles, louvered bistro tables, a subtly impressionist paint scheme — and moderately priced Spanish food. (P.R., 10/00) 1499 Valencia (at 26th St.), S.F. 643-3160. Spanish, D, \$, AE/DC/MC/V.

Jasmine Tea House feels vaguely Italian, with its pastel pink walls and peals of opera floating from the kitchen, but the classic Chinese cooking is bright and crisp. Avoid the deep-fried stuff. (P.R., 4/02) 3253 Mission (at Fear), S.F. 826-6288. Chinese, L/D, \$, MC/V.

Le Krewe Restaurant and Oyster Bar brings some much-needed New Orleans mood and flavor to the Mission. Fabulous gumbo, jambalaya, po'boys. (P.R., 7/01) 995 Valencia (at 21st), S.F. (415) 643-0995. Cajun/Creole, BR/L/D, \$\$, AE/MC/V.

Lorca serves some of the best and most innovative Spanish food in the city. The mutedly elegant setting combines the best of old and new worlds. Iffy desserts. (P.R., 4/02) 3200 24th St. (at South Van Ness), S.F. 550-7510. Spanish, D, \$\$, MC/V.

Lotus Garden offers a bowl of pho so huge and so spicy that you'll be left weeping — with joy. The rest of the menu is equally satisfying. (P.R., 6/01) 3452 Mission (at 30th), S.F. 642-1987. Vietnamese, L/D, \$, AE/DISC/MC/V.

La Luna gives its fine "nuevo Latino" cuisine a distinctly Argentine spin. The parrillada (for two) is more than enough to sate even incorrigible carnivores, and the Mediterranean-blue color scheme is agreeably muted. (P.R., 7/02) 3126 24th St. (at Shotwell), S.F. 282-7110. Nuevo Latino, D, \$\$, MC/V.

Luna Park bubbles over with the new Mission's nouveau riche, but even so, the food is exceptionally satisfying and not too expensive. (P.R., 8/00) 694 Valencia (at 18th St.), S.F. 553-8584. Californian, L/D, \$, MC/V.

Maharaja offers romantically half-lit pastels and great spicy food, including a fine chicken tikka masala and a dish of lamb chunks in dal. Lunch forswears the usual steam-table buffet in favor of set specials, as in a Chinese place. (P.R., 6/02) 525 Valencia (at 16th St.), S.F. 552-7901. Indian, L/D, \$, MC/V.

Picadita 288 offers a smorgasbord of California cooking: burritos, pasta, ribollita, maki, grilled fish. The food can be hit-or-miss, but the hillside setting is lovely and civilized. (P.R., 5/02) 288 Connecticut (at 18th St.), S.F. 551-9840. California, B/L/D, \$, AE/MC/V.

Scenic India will slake your craving for south Asian food, with fine tandoori items, strong variations on tikka masala, and plenty of tasty vegetable dishes. (P.R., 1/01) 532 Valencia (at 16th St.), S.F. 621-7226. Indian, D, \$, AE/DC/DISC/MC/V.

The Window looks like an art gallery hung with Diebenkorns, and the lovely mélange of Southeast Asian dishes is reassuringly inexpensive. (P.R., 7/01) 211 Valencia (at Duboce), S.F. 626-7750. Southeast Asian, L/D, \$, AE/DC/MC/V.

Watzwerk bills itself as an "East German" restaurant, but don't be frightened: the food is fresh, clever, tasty, and surprisingly light. The décor has a definite Cabaret edge. (P.R., 11/99) 381 S. Van Ness (at 15th), S.F. 551-7181. German, D, \$, MC/V.

Sunset

Barolo does have one bottle of Barolo on the wine list, but the rest of the menu eschews the grand in favor of the simple, the honest, the tasty. And the not too expensive. (P.R., 9/01) 400 Dewey (at Laguna Honda), S.F. 661-9210. Italian, L/D, \$\$, AE/DC/MC/V.

Cafe for All Seasons reflects the friendly vibrancy of its West Portal neighborhood. The California comfort food doesn't set off fireworks, but it's reliably good and fresh. (P.R., 5/00) 150 West Portal (at Vicente), S.F. 665-0900. California, L/D, \$\$, AE/MC/V.

Fresca has gone upscale, and its Peruvian menu has been expanded beyond burritos. Still excellent roast chicken, seiche, enchiladas. (P.R., 1/01) 24 West Portal (at Ulloa), S.F. 759-8087. Peruvian, L/D, \$, AE/MC/V.

Masala means "spice mixture," and spices aplenty you will find in the south Asian menu. Be sure to order plenty of nan to sop up the sauce with. (P.R., 11/00) 1220 Ninth Ave. (at Lincoln), S.F. 566-6976. Indian/Pakistani, L/D, \$, AE/DC/DISC/MC/V.

Nan King Road Bistro laces its mostly Chinese menu with little touches from around Asia (sake sauces, Korean noodles), and the result is a spectacular sauced feast. Spare, cool environment. (P.R., 10/01) 1360 Ninth Ave. (at Judah), S.F. 753-2900. Pan-Asian, L/D, \$, AE/MC/V.

P.J.'s Oyster Bed Of all the U.S. regional cultures, southern Louisiana's may be the most beloved, and at P.J.'s you can taste why. (Staff) 737 Irving (at Ninth Ave.), S.F. 566-7775. Seafood, L/D, \$\$, AE/DC/DISC/MC/V.

Shanghai Restaurant poses the occasional issue for Anglophones, but the food, when it finally arrives, redeems the sometimes frustrating wait. Excellent Szechuan-style, spicy stuff; fine soups, seafood dishes. (P.R., 12/01) 420 Judah (at 9th Ave.), S.F. 661-7755. Chinese, L/D, \$, MC/V.

Tennessee Grill could as easily be called the Topeka Grill, since its atmosphere is redolent of Middle America. Belly up to the salad bar for huge helpings of the basics to accompany your meat loaf or calf's liver. (P.R., 7/00) 1128 Taraval (at 22nd Ave.), S.F. 664-7834. American, B/L/D, \$, MC/V.

Richmond

Al-Masri suggests, in food and ambience, the many influences that have swept across the Nile delta: feta cheese and olives from Greece, or a quasi-Indian stew of peas and tomatoes, served with basmati rice. (P.R., 2/00) 4031 Balboa (at 41st Ave.), S.F. 876-2300. Egyptian, D, \$, AE/DISC/MC/V.

Aziza shimmers with Moroccan grace, from the pewter ewer and basin that circulates for the washing of hands to the profusion of preserved Meyer lemons in the splendid cooking. (P.R., 12/01) 5800 Geary (at 22nd Ave.), S.F. 752-2222. Moroccan, D, \$\$, AE/MC/V.

Bella might make you feel as if you've ended up inside a piece of tiramisu, but the classic Italian cooking will definitely make you happy. (P.R., 8/02) 3854 Geary (at Third Ave.), S.F. 221-0305. Italian, L/D, \$\$, MC/V.

Cafe Riggio is handsomely worn, like a pair of well-made shoes, and the menu of Italian standards has recently been freshened to incorporate a twist or two, including an excellent seafood cannelloni. (P.R., 8/02) 4112 Geary (at Fifth Ave.), S.F. 221-2114. Italian, D, \$\$, MC/V.

Natori fulfills the dreams of those who crave sushi but can never get enough. Here it's all you can eat; you'll get enough. Plenty of other Asian dishes are on offer. (P.R., 4/00) 327 Balboa (at Fourth Ave.), S.F. 387-2565. Japanese, L/D, \$, AE/MC/V.

Q rocks, both American-diner-food-wise and noisy-music-wise. Servings of such gratifyingly tasty dishes as barbecued ribs, fish tacos, and rosemary croquettes are huge. (P.R., 11/01) 225 Clement (at Third Ave.), S.F. 752-2298. American, BR/L/D, \$, MC/V.

RoHan Lounge serves a variety of soju cocktails to help wash down all those Asian tapas. Beware the kimchee. Lovely curvaceous banquets. (P.R., 8/01) 3809 Geary (at Second Ave.), S.F. 221-5095. Asian, D, \$, AE/MC/V.

Thai Time proves that good things come in little packages. The food is tremendous. (P.R., 9/00) 315 Eighth Ave. (at Clement), S.F. 831-3663. Thai, L/D, \$, AE/MC/V.

Traktir serves as a kind of town hall for the local Russian community, but the food has a distinct international flavor: dolma, feta-cheese salad, Georgian wine, curry-spiked pieces of cold chicken. (P.R., 8/00) 4036 Balboa (at 36th Ave.), S.F. 386-9800. Russian, D, \$, MC/V.

Bayview, Hunters Point, and south

Cafe Lola serves a great burger, with a beautiful view across the water to Oakland. Good fries, too, and all-around good juju. (D.L., 3/02) 702 Innes (at Earl), S.F. 282-8091. American, BR/L, \$.

Gravy's Gravy calls himself the "Gumbo Specialist," and he might be right. It goes for \$5 or \$8, depending on how much you want — a lot, or a whole honkin'-duty lot — and it includes shell-and-all crab chunks, bone-and-all chicken parts, and sausage and stuff. (D.L., 10/97) 2511 Geneva (at Pueblo), Daly City. 337-9122. Soul food, L/D, \$.

The Old Clam House really is old — it's been in the same location since the Civil War — but the seafood preparations are fresh, in an old-fashioned way. Matchless cioppino. Sports types cluster at the bar, under the shadow of a halved, mounted Jaguar E-type. (P.R., 4/02) 299 Bayshore (at Oakdale), S.F. 826-4880. Seafood, L/D, \$\$, MC/V.

Peking Wok is a great Chinese dive in Bayview, right smack on the way to Candlestick. Not counting the 18 special combos for \$3.25-\$4.50, there are 109 items on the Peking Wok menu. At least 101 of them are under five bucks. (D.L., 1/99) 4920 Third St. (at Palou), S.F. 822-1818. Chinese, L/D, \$.

Taqueria El Potrillo serves one of the best chicken burritos in town, if not the best. You can get your bird grilled or barbecued, or have steak instead, or tacos. Excellent salsas and aguas frescas, and warmer weather than practically anywhere else in town. (P.R., 2/02) 300A Bayshore Blvd. (at Flower), S.F. 642-1612. Mexican, B/L/D, \$, cash only.

Berkeley, Emeryville, and north

Ajanta offers a variety of deftly seasoned regional dishes from the Asian subcontinent. (D.R., 11/98) 1888 Solano, Berk. (510) 526-4373. Indian, L/D, \$, AE/DC/DISC/MC/V.

Anna's is the rare place where the fare serves the higher purpose of fostering community. (D.R., 3/98) 1801 University (at Grant), Berk. (510) 849-2662. Café, L/D, \$, AE/DC/MC/V.

Breads of India and Gourmet Curries The menu changes every day, so nothing is refrigerated overnight, and the curries benefit from obvious loving care. (D.R., 10/97) 2448 Sacramento (at Dwight), Berk. (510) 848-7684. Indian, L/D, \$, MC/V.

Cha-Ya Everything chef-proprietor Atsushi Katsumata makes, from the potstickers and nigiri sushi to the steaming bowls of udon, hews to strict vegan standards. (D.R., 3/00) 1686 Shattuck (at Virginia), Berk. (510) 981-1213. Japanese/Vegetarian, D, \$, MC/V.

Chez Panisse is a marvel of the freshest ingredients paired with impeccable preparation. (Staff) 1517 Shattuck (at Cedar), Berk. Café, (510) 548-5049, L/D, \$\$; restaurant, (510) 548-5525, \$\$\$; California, AE/DC/DISC/MC/V.

Christopher's Nothing Fancy Café Chicken, beef, veggie, and prawn fajitas are the sizzling specialties. (D.R., 4/98) 1019 San Pablo (at Marin), Albany. (510) 526-1185. Mexican, L/D, \$, AE/MC/V.

Holy Land transforms falafel, hummus, tahini, tabbouleh, and other Middle Eastern standards into gourmet-quality yet home-style delights. (D.R., 10/98) 2965 College (at Ashby), Berk. (510) 665-1672. Middle Eastern/Kosher, L/D, \$, AE/DC/MC/V.

La Bayou serves up an astounding array of authentic New Orleans staples, including jambalaya, (greaseless!) fried catfish, and homemade pralines. (D.R., 2/99) 3278 Adeline (at Alcatraz), Berk. (510) 594-9302. Cajun/Creole, L/D, \$, MC/V.

Lalime's is a long-standing institution in East Bay haute cuisine culture, but there's nothing institutional about the attentive service or the creative and gorgeous dishes. (D.R., 4/00) 1329 Gilman (at Peralta), Berk. (510) 527-9838. French/Mediterranean, D, \$\$, AE/DC/MC/V.

Rivoli is a near perfect balance of the neighborhood eatery and the eclectic California cuisine destination restaurant. (Staff) 1539 Solano (between Neilson and Peralta), Berk. (510) 526-2542. California, D, \$, AE/DISC/MC/V.

Santa Fe Bar and Grill Any meal that starts with a great Caesar salad is headed in the right direction, even if you know the tolls are going to be steep. (D.R., 3/98) 1310 University (between Acton and Bonar), Berk. (510) 841-4740. California/Mediterranean, BR/L/D, \$\$, AE/DISC/MC/V.

VIK's Chaat Corner For less than the price of a scone and a latte, you can try lentil dumplings, curries, or a variety of flat or puffed crisp puris with various vegetarian fillings. (D.R., 12/96) 726 Allston Way, Berk. (510) 644-4412. Indian, L/D, \$, AE/DC/DISC/MC/V.

Oakland and Alameda

Arizmendi is a worker-owned bakery where bread rolls out in seemingly infinite varieties — potato, Asiago, sesame-sunflower. (D.R., 1/99) 3265 Lakeshore (at Mandana), Oakl. (510) 268-8849. Bakery, B/L/D, \$. Not wheelchair accessible.

Asena Restaurant Good dishes at Asena, a charming Med/Cal cuisine spot, include individual pizzas, and grilled marinated lamb sirloin in a burgundy-rosemary demi-glace. (D.R., 2/98) 2508 Santa Clara (at Park), Alameda. (510) 521-4100. California/Mediterranean, L/D, \$\$, AE/MC/V.

Le Cheval Shrimp rolls and peanut sauce, the fried Dungeness crab, the marinated "orange flavor" beef, the buttery lemon-grass prawns — it's all fabulous. (Staff) 1007 Clay (at 10th St.), Oakl. (510) 763-8495. Vietnamese, L/D, \$, MC/V.

Connie's Cantina fashions unique variations on standard Mexican fare — enchiladas, tamales, fajitas, rellenos, fajitas. (D.R., 9/98) 3340 Grand (near Mandana), Oakl. (510) 839-4986. Mexican, L/D, \$, MC/V.

Garibaldi's on College focuses on Mediterranean-style seafood. (D.R., 9/97) 5356 College (near Manilla), Oakl. (510) 595-4000. Mediterranean, L/D, \$\$, AE/MC/V.

Giglio isn't fancy, but its pastas and salads are solid, and the occasional veal dish shines. Comfy trattoria feel. (P.R., 6/02) 5427 College (at Kales), Oakl. (510) 594-0798. Italian, L/D, \$, AE/MC/V. Not wheelchair accessible.

Restaurante Doña Tomás offers upscale versions of enchiladas and carnitas, as well as tantalizing chicken-lime-cilantro soup and bountiful pozole. (D.R., 10/99) 5004 Telegraph (near 51st St.), Oakl. (510) 450-0522. Mexican, BR/D, \$, AE/MC/V.

Sergio's Trattoria Servings are large and presented with no pretense; standards include plates of spaghetti alla Siciliana, carrettiera, puttanesca, or con polpettine (meatballs). (D.R., 1/98) 5299 College (at Bryant), Oakl. (510) 655-2869. Italian, D, \$\$, MC/V.

Taqueria Ramiro and Sons typically has customers lined up to the door for (mostly take-out) burritos and tacos and quesadillas. The menu nods to contemporary tastes with black beans and spinach or tomato tortilla options. (D.R., 12/99) 2321 Alameda (at Park), Alameda. (510) 523-5071. Mexican, L/D, \$, no credit cards. ❖

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art

and sex

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Skin deep

Bruce LaBruce brings his defiant productions to San Francisco. *By Glen Helfand*

It isn't an accident that Bruce LaBruce's first San Francisco exhibition of iconoclastically sexy photographs opened on the eve of this past weekend's pervy Folsom Street Fair. Javier Peres, director of the new Peres Projects gallery, is tapping into the randy energy that continues to lure erotic-tourist dollars to San Francisco. LaBruce's pictures of naked and aroused skinheads, ex-cons with hard-ons, and underground superstars (sneering sexual icons Slava Mogutin and Asia Argento among them) are visual representations of sexual outlaw status — a status that is greeted with a Welcome Home mat in San Francisco.

The appeal of LaBruce's work isn't strictly local. These images have invaded galleries in LaBruce's hometown of Toronto, as well as Vancouver, Milan, and New York (in the latter city, at Alleged Gallery, where a number of street- and skateboard-culture Bay Area artists have appeared). But the show's 40-plus images possess qualities that queer S.F. should relate to: all that pouty, rebellious punk boy energy and a lineage that includes nods to Catherine Opie's mid-1990s portraits of her sexual underground community. A good chunk of the pictures were taken for *Honcho* magazine spreads or during the making of LaBruce's porno films, most notably *Skin Gang* (which screens as part of the exhibition). Others document a blood-soaked sexual performance-art installation at a notorious Los Angeles gay hookup motel.

LaBruce faces one of those potentially lucrative early 21st-century dilemmas: his subcultural leaps create ambiguity and confusion — but also an active, ever multiplying roster of projects. Is he a pornographer who has written and directed films that eroticize muscular neo-Nazis, or an artist whose photographs present more than mere titillation yet still manage to find their way into fashion magazines? And what does one make of the fact that he copublished the legendary queer zine *JD's* but now writes columns for mainstream and alternative weeklies — albeit from the perspective of a cranky queer with well-tended brains (he has a master's in film theory) and libido (he has joined the hardcore action in his own films, such as *Super 8 1/2*)? Above all — as his masculine-feminine, double-the-Bruce moniker suggests — LaBruce is a carefully constructed personality. Think de Sade in a mosh pit, a zone where there's a lot of possibility for joy, and for bruises.

With glib poise, LaBruce's work is balanced on a designer barbed-wire fence between smutty and smart, and

whichever side it falls on, it usually finds adoring fans. The aforementioned Argento is one. Equally iconoclastic, the Italian actor-filmmaker appears in LaBruce's exhibition, naked and eight-and-a-half months pregnant, defiantly smoking a cigarette. If nothing else, the image is proof that this Canadian filmmaker-artist has some cachet — in a phone interview from Toronto, he reports that he's been placed on a Canadian celebrity continuum including Pierre Trudeau and Celine Dion. During the conversation he favors the role of artful egghead over that of low-rent Larry Flynt. The talk seems suited more to art world rhetoric than to any other realm. It's all about his hybrid practices.

LaBruce quickly points out the obvious: for him, the pornographic is political. His primary reason for getting into the business wasn't, he says, strictly the sex, but a political strategy. He started off — with a fellow band of outsiders that included the lesbian artist G.B. Jones — making Super 8 movies and fanzines (including *JD's*) in the 1980s. "We were bored with the gay scene, so we turned to punk but found there was homophobia in the punk scene," LaBruce explains. "It was surprisingly conventional in its attitudes about sexuality, especially as it progressed. Mosh pits have a latent homo vibe, but when you were blatant about it, it didn't go over. We were trying to shock the punk scene out of its complacency with our films and zines."

This impulse now reads like a chapter in queer history, yet the activist impulses are still admirable. "That early work was more in an avant-garde tradition — it wasn't coded strictly as porn," LaBruce says. "But because I was working in explicit sexual imagery, I started tending toward dealing with actual conventions of porn and working within the industry proper." LaBruce's more recent porn work has made a return journey to art-world terrain. Some of his pictures for *Honcho* are featured in the Peres Project show. His latest movies, while made for porn production studios, have had healthy and arousing lives on the film festival circuit.

His first full-length directorial effort, 1991's unexpectedly charming *No Skin off My Ass*, deals with power dynamics. Those dynamics stem from the nonsimulated carnal acts performed by LaBruce (whose character is a femme-y hairdresser) and his then-boyfriend Klaus Von Brucker (whose near-mute skinhead presence doesn't require much "acting"). LaBruce reveals that *No Skin off My Ass* was largely shot — with help from an



Bubble pop: Actor-filmmaker (and daughter of Dario) Asia Argento gets squeaky clean in an image from Bruce LaBruce's photo exhibition at Peres Projects.

autofocus feature — by a dyke friend (Candy Pauer). ("But we told her not to look," he jests.) Though he views it as "naive," there's a gritty sweetness to the film, which adds a few blow jobs to the scenario of Robert Altman's *That Cold Day in the Park*.

"Years later, when I came back to the same topic — the way gays fetishize these monstrous power figures — I was making [a movie] in the porn industry, [so] it was a much harsher and darker take," LaBruce says. He's referring to *Skin Gang*, which screens at Peres Projects in a popper- and lube-scented room. The 1999 film features a scene in which a neo-Nazi skinhead masturbates and comes on a copy of *Mein Kampf*. It's not long before the same willowy white guy is getting down in a gay orgy — with other masculine skins who call him "faggot." The film, bankrolled by a German production company, exists in hardcore and softcore editions and has a loose Pasolini-ish plot that revolves around the skinheads sexually terrorizing a mixed-race bourgeois gay couple who eat sushi and listen to classical music. As is often the case in LaBruce's work, the sets are filled with signifiers — Mapplethorpe photographs, for example, evoke a flip side to the film's version of homo-fascism.

LaBruce's next porn project, also to be made in Germany, will follow the

politicized sexcapades of a Bader Meinhoff-like terrorist group. "It's about terrorist chic and glamorizing that point at which the oppressed becomes the oppressor," he says. "I do use all this imagery for more than nefarious purposes, for ideological reasons. It is insulting to me when people dismiss me as simply being a pornographer or pervert."

Looking at the photographs in the show, one can understand how that confusion arises. It is difficult to see beyond the button-pushing of a picture of a pig-masked Mogutin feeding his erect penis to a guy who kneels before him within a blood-spattered white room. The photo stems from an art installation at Platinum Oasis, a motel's worth of queer art installations staged for Los Angeles's Outfest film festival. LaBruce identifies the project as an homage to Pasolini's film *Pigpen*. But does this information add contextual depth to the image's mess of carnage and carnality?

That's something to ponder. As LaBruce is quick to point out, "Art makes you think, too." ♦

'Bruce LaBruce: Photographs' runs through Nov. 2. Wed.-Sat., noon-6 p.m., and by appointment, Peres Projects, 1800 Bryant, Suite 210, S.F. Free, (415) 861-2692.

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3. "The Uranus Show," New Black
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the mix



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Cannes has glitz and glamour, Toronto has clout, Berlin has cachet, Sundance has million-dollar deals, New York has that Gotham aesthete appeal, Venice has the scenery, Telluride has the nosebleed altitude, and San Francisco has both its legacy and the ubiquitous Willie Brown. So, a film festival junkie might rightfully inquire, what does Mill Valley have?

What the annual Mill Valley Film Festival has slowly and surely made its name by, above all else, is the movies. Yes, there are plenty of parties dotting the North Bay haven's picturesque landscape during the two-week run, and you're likely to spot a famous face milling about (last year I rounded a corner on Throckmorton Avenue and careened headfirst into a distracted woman, who began apologizing profusely. It was Barbara Hershey). And certainly, for Bay Area residents, the luxury of attending a film premiere that necessitates a mere bridge toll instead of plane fare and a passport might even be reason enough to pay notice.

But the main attraction of the MVFF, for all of its 24 prior incarnations, has been its ability to cull a well-rounded buffet of films from far and wide. Glance at the alumni name cards on the cover of the 25th anniversary festival schedule, and you'll see the MVFF has showcased everything from designated crowd-pleasers to dark, difficult gems and back again. This year's lineup features some Hollywood star-bursts (*White Oleander*, *Frida*), a smattering of Iranian dramas, and a diverse international crop of music documentaries. In other words, let the feast begin. (David Fear)

Bowling for Columbine (Michael Moore, Canada/USA) An award winner at Cannes this year, Michael Moore's latest doc couldn't be more perfectly timed, unfortunately: it arrives in the United States as gun-crazy paranoid propaganda in its full militaristic effect. The title refers in part to Eric Harris and Dylan Klebold's trip to Littleton Lanes on the morning that they killed 13 fellow students and in part to Moore's project: striking kingpins of guns and greed. Charlton Heston represents the former and Dick Clark the latter in perhaps the two most squirm-inducing confrontations. *Bowling for Columbine* is flawed; Moore's on-camera "sincerity" sometimes verges on smarminess, and in presenting an impressively expansive argument, he could benefit from better organizational skills. But when this American story finally comes full circle, the result is insight that incites protest. *Sat/12, 9:15 p.m., Sequoia; Sun/13, 8:45 p.m., Rafael.* (Johnny Ray Huston)

City of God (Fernando Meirelles, Brazil) You'll be hearing a lot more about this movie. Proof that someone besides Quentin Tarantino has taken tips and tropes from blaxploitation, Fernando Meirelles's portrait of teen and preteen drug-trade gang wars in the slums of Rio is a two-hour dynamite blast: ceaselessly fiery and colorful, with cinematography (by César Charlone) that matches its aspiring-photographer protagonist's vision. Pubescent big personalities with names such as Li'l Dice, Li'l Zé, Carrot, Blacky, Rocket, and Knockout Ned are introduced and often dispatched, some quicker than others, as Carl Douglas's "Kung Fu Fighting" and James Brown's "Sex Machine" strut across the soundtrack. Initially, the commercial treatment of the subject matter is discomfiting, but Meirelles stays true to content and context; the complicated narrative is energized and organized. *Sun/6, 8 p.m., Sequoia.* (Huston)

The Crime of Father Amaro (Carlos Carrera, Mexico) Already a huge succès de scandale in Mexico, this update of a 1851 Portuguese novel will

Silver screens

The Mill Valley Film Festival celebrates its 25 anniversary



Hit the road: Kathleen McDermott, left, and Samantha Morton follow their own path in Lynne Ramsay's *Morvern Callar*.

tickle — and outrage — anywhere Catholicism looms large. If your casa isn't on the list, then expect no more than telenovela-style histrionics and nonstop lurid crises. The title figure (Gael García Bernal of *Y tu mamá también*) is an ambitious young priest sent to a semirural church in the diocese. There, he soon discovers the longtime chief cleric is not just engaged in pleasures of the flesh but also enjoys kickbacks for humoring the local drug lord. These crimes, however, are nothing compared to what the increasingly amoral Father Amaro himself soon gets up to. *Sat/5, 9:30 p.m., Sequoia; Sat/12, 9:15 p.m., Rafael.* (Dennis Harvey)

Deadline (Colin Nutley, Sweden) Lest you think Hollywood has the market on slick, pulse-pounding thrillers cornered, along comes this Swedish import poised to put asses on seats' edges. A daily paper's editor (Helena Bergström) is covering the explosion of Sweden's Olympic stadium when she notices pieces of a corpse being carted away. Further investigation reveals the victim to be the head of the Olympic committee, a front-page scoop that puts the journalist in the middle of a political conspiracy and up against her sexist superiors. Fans of British-born, Nordic-employed Nutley's MVFF entry from last year, the backstage comedy *Gossip*, may wonder if they've wandered into the wrong theater; apart from the unintentionally hilarious and overwrought score, Nutley's new film bypasses funny bones and goes straight for the blockbuster adrenal glands. Even as it blends '70s paranoia grit and '90s sleekness, this foreign potboiler works such Grishamite user-friendliness underneath its glacial surface that you'd swear you were already watching the inevitable Tinseltown remake. *Tues/8, 9:15 p.m., Sequoia; Fri/11, 9:15 p.m., Rafael.* (Fear)

Igor Stravinsky, Composer (János Darvas, Germany) His symphonies brought modernist sensibilities into classical music and caused riots at their premieres. Igor Stravinsky was one of the most significant figures of the 20th-century artistic landscape, and his larger-than-life stature is both confirmed and rebuked in János Darvas's intimate portrait. Stringing together black-and-white archival footage like arias in a movement, Darvas captures Stravinsky laughing with his wife and hanging out

with Nabokov, Giacometti, and George Ballanchine; returning to his native Russia some 50 years after he left the motherland; and, at 83, still yelling at musicians. By turns poignant and buoyant, it's a rare and fascinating look at the puckish man behind the legend and his discordant legacy. *Sun/6, 7 p.m., Rafael; Thurs/10, 7:15 p.m., Rafael.* (Fear)

Jimmy Scott: If You Only Knew (Matthew Buzzell, USA) If we only knew, indeed — Matthew Buzzell's superb doc, the best visual portrait of Jimmy Scott to date, intuitively captures the grace of one of the greatest voices in torch-song history, realizing that Scott's own personal-musical narrative is defined by absences and silences. When Scott is responsible for those absences and silences, the result is artistry. When fate is responsible, the result is a cruelty specific to racist America. The performance footage here is frequently stunning. The casual footage possesses a sunlit glow that fits Scott's melancholy beauty — not to mention his elevated being — like a comfortable tux. Scott's story isn't merely stranger than fiction — it's mythic. But Buzzell never forgets that it's a human one. *Mon/7, 9:30 p.m., Sequoia; Sun/13, 9:30 p.m., Sequoia.* (Huston)

Lost in La Mancha (Keith Fulton and Louis Pepe, U.K.) Two years ago, Terry Gilliam (*Time Bandits*, Brazil) was on the brink of realizing a long-cherished dream: filming *Don Quixote*, or rather, his particular semi-modernized take on the Cervantes tale. Extensively (but still under-) funded by European investors, and with Jean Rochefort as Don Q. and Johnny Depp as Sancho Panza heading an international cast, the sprawling production commenced a tight shooting schedule, with no margin for error or misfortune. At which point god, or fate, or whatever, laughed. Torrential rains, flash floods, serious star illness, and other disasters quickly brought the project to its knees, leading to forced abandonment after just a few days of filming. That fiasco is traced in this painful you-are-there documentary, which holds the fascination of watching a large-scale creative endeavor go splat — even if the few scenes actually shot do not suggest that Gilliam necessarily had a great or even good film in the works. *Sun/5, 9:45 p.m., Rafael; Wed/9, 9 p.m., Sequoia.* (Harvey)

Morvern Callar (Lynne Ramsay, U.K.) Your enjoyment of Lynne Ramsay's follow-up to

Ratcatcher hinges on your reaction to Samantha Morton. Fundamentally, *Morvern Callar* is a vehicle — a impulse-motored travelogue — built for its star. As the title character, Morton claims authorship of a novel written by her dead boyfriend, using her incipient publishing-world stardom to escape Scotland for Spain. All of Morton's trademark tics (the wide-eyed, unblinking concentration, the sudden bursts of physicality) are abundantly present. Her rootlessness is accompanied by Ramsay's photographer-inspired direction, and a hipster's choice (V.U., Can, Boards of Canada) soundtrack. *Fri/11, 9:15 p.m., Sequoia; Sun/13, 4:30 p.m., Rafael.* (Huston)

Personal Velocity (Rebecca Miller, USA) Writer-director Rebecca Miller's first movie since her sorely underseen 1995 debut, *Angela*, is a triptych of stories about women at pivotal, fate-altering points in their lives. Kyra Sedgwick plays a Catskills trailer mom who has let her looks do the talking in one bad relationship too many. Parker Posey is an insecure New Yorker whose sudden career success makes everything she'd previously settled for seem questionable — including the boyfriend who is so ideal that he's borderline dull. Fairuza Balk is a young woman driving upstate in a panic; her impulsive picking up of a teenage boy in much worse straits puts things in perspective. At once startlingly brisk and fully detailed, these restless, astute miniatures have an urgency and unpredictability to them that is completely fascinating. *Sun/13, 6:45 p.m., Sequoia.* (Harvey)

Standing in the Shadows of Motown (Paul Justman, USA) Motown's house band, the Funk Brothers played on more hits than Elvis, the Beach Boys, the Beatles, and the Rolling Stones combined. This is their story, and it's partly defined by Berry Gordy's control, even if — for once — Gordy can't control how the story is told. The man who supplied the Funk Brothers' initial heartbeat, innovative bassist James Jamerson, is no longer alive. But the remaining combo bring astonishing precision and a touch of the divine to the slick concert sequences in Paul Justman's doc. It's a shame Motown greats such as Martha Reeves aren't the one's singing. Instead we get Gerald Levert, Ben Harper, Joan Osborne, Meshell Nedegeocello, and Chaka Khan. Shockingly, it's Osborne who stands out, though she's helped by an earthshaking arrangement of "What Becomes of the Broken Hearted." *Thurs/10, 7 p.m., Sequoia; Sun/13, 4 p.m., Sequoia.* (Huston)

Welcome to the Club: The Women of Rockabilly (Beth Harrington, USA) Treated as novelties at best and disgraceful female hoodlums at worst, female stars of rockabilly's first wave all experienced stalled or otherwise frustrated careers (until nostalgia caught up with them, of course). As this hourlong documentary makes clear, that was a shame — Wanda Jackson, Janis Martin, Brenda Lee, and Lorrie Collins (of the Collins Kids) were just as charismatic and ball-of-fire as their male counterparts. Most of 'em have still got it, too; the delightful archival footage is abetted by spirited interviews and latter-day performance clips. *Wed/9, 7 p.m., Sequoia.* (Harvey)

Mill Valley Film Festival

The 25th annual Mill Valley Film Festival runs through Sun/13. Venues are the Century Cinema, 41 Tamal Vista, Corte Madera; CinéArts @ Sequoia, 25 Throckmorton, Mill Valley; and Rafael Film Center, 1118 Fourth St., San Rafael. For tickets call (925) 866-9559 or go to www.mvff.com. For this week's schedule see Film listings.



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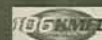
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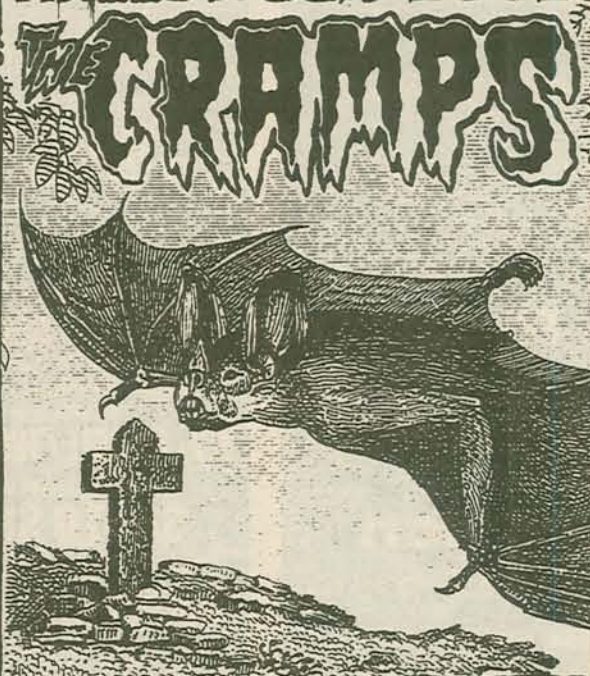
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film

Giant heart

Herzog unveils a big
everyman in *Invincible*.
By Dennis Harvey

Now regarded as an oasis of rugged individualism, American cinema in the 1970s didn't impress anyone that way then; rather, it seemed chaotic, even a little forlorn. While some important movies got their recognition right away (the *Godfathers*, *Taxi Driver*, *Nashville*), most of those adored later on were greeted with mixed reviews and little or no audience interest. For serious viewers the frontier worthy of real excitement was — of all places — Germany, which hadn't had a film industry worth noticing since the 1930s. Almost perfectly contained within the decade, New German Cinema (*West German*, that is) had everything: austerity, formal beauty, enigmatic depths, strong auteurist stamps, alienation themes, acknowledgment of the cinematic past, an utterly alien-to-Hollywood vibe even when at its most referential (as in Fassbinder's Sirkian soap operas). These were movies that by definition could never be truly "popular," but for a while they were awaited with held breath — as the new Antonioni, Bergman, or Fellini had been one decade before — in art houses everywhere.

As mysteriously as they'd arrived, the school's leading lights flamed out, dimmed, or went gaga in the '80s. Fassbinder, of course, imploded — a chemically bloated corpse at age 36. Wim Wenders did the unhappy-Hollywood-sojourn thing, then reemerged as a jet-setting pasha whose New Ageism got old fast. Werner Herzog apotheosized his own Don Quixote reputation as a noble/foolhardy pursuer of impossible movies with *Fitzcarraldo*, but some spell was broken when the film itself emerged less interesting than the making-of about it (Les Blank's *Burden of Dreams*). Thereafter his narrative features became few and his nonfiction efforts more frequent and extraordinary. 1992's *Lessons of Darkness*, capturing Kuwaiti oil fields in apocalyptic flame, is one of the great films of the last decade.

Invincible comes as a surprise, then. It's a European coproduction of fairly epic proportions, a period-set parable not that far removed from the primitive wonder and morality of *Heart of Glass* and *Every Man for Himself and God Against*



Master of illusion: Hanussen (Tim Roth, center) claims to dispense spiritual truths in Werner Herzog's *Invincible*.

All, which were released more than a quarter-century ago. The new movie has been greeted with some disappointment at festivals and in European distribution; despite having Fine Line behind it, it's getting a pretty inconspicuous United States release. But there's a visionary gentleness to it that holds you even when the storytelling falters.

Set in 1932 and drawn very loosely from factual events (some of which were already dramatized in Istvan Szabo's 1988 *Hanussen*), *Invincible* has a slightly dislocated, fairy-tale air about it from the start, as virile young man Ziske (Finnish competitive bodybuilder Jouko Ahola) is established as an incongruity in his eastern Poland shtetl. The eldest son of the village blacksmith, Ziske is a mountainous man-boy liked by all but whose imposing physical strength seems to hail from another planet — it's a natural aberration that contrasts with everything else in his pious, self-effacing community.

Chance places him in the path of a talent agent touring through, and suddenly Ziske feels destiny calling him elsewhere. He travels to Berlin, gaining employment at the theater of the fantastic presided over by alleged Danish aristocrat Hanussen (Tim Roth), a mesmerist and ambitious entrepreneur who has tapped into the more occult leanings of the rising Nazi zeitgeist. Ziske is hired to do a strongman act — albeit as "Siegfried," an ideal of Aryan manhood complete with blond fright wig and Tarzan-goes-Wagner duds.

His conscience, however, is made uneasy by Hanussen's crowd-pleasing exhortations against the "weak, corrupt" Jewish race, just as he is disturbed by the boss's mistreatment of mistress and orchestra pianist Marta (Anna Fourari). Before a house full of Nazi officers, Ziske finally unmasks himself as a Jew — inciting their affronted disbelief while becoming a hero to new audiences who've never had an athletic

idol of their own. Of course, the history beyond this story had several years yet in which to grow darker, then black.

Invincible has stilted, borderline-silly moments, and the inexperienced Ahola can't carry scenes demanding more than natural charisma. But the somewhat naive tenor struck me as an intentional primitivism allied with Guy Maddin's quasi-creaky retro movies — amplifying its fable quality, the film seems to have been made in a vaguely familiar, long-ago era. (Some features from the actual Nazi period have the same quality, a watery simplicity pickled by the industry's wartime isolation.) The period details are delightful (especially the club's pitch-perfect musical numbers) yet dreamy and unsettled, like a troubled nap from which our big, buffed Pillsbury Doughboy of a man-child struggles to wake.

The one figure in firm grasp of all illusions is glint-eyed Hanussen, a man believed to dispense nightmares and spiritual truths simply because he tells people he does. But in Roth's very crafty performance, even the magician turns out vulnerable and prosaic once fate splashes cold water on his game. *Invincible* wisely avoids trying to suggest the full horror of the Holocaust to come (apart from one late speech that's the film's and Ahola's most awkward moment), and instead sets up an almost mythological good-versus-evil struggle whose poles are intended to be larger than life. Ahola's Ziske has much in common with Bruno S. as Kaspar Hauser in *Every Man for Himself*: he's a slightly freakish everyman whose innocence highlights the corrupting civilization around him. Like that film, *Invincible* flies a flag of tragicomic tenderness in defense of strays and oddballs everywhere. ♦

'Invincible' opens Wed/2, Roxie Cinema, S.F. See Rep Clock, in Film listings, for show times.



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theater

Let there be light

Stoppard's *Night and Day* offers thoughts on the role of the press.

By Robert Avila



Free-wheeling press: Reporter Dick Wagner (Marco Barricelli, right) restrains photojournalist George Guthrie (Paul Whitworth, center), who tries to grab mining mogul Geoffrey Carson (Anthony Fusco).

Tom Stoppard's *Night and Day* (1978), drawing on his former career as a journalist, signaled a turn from the absurdism of *Rosencrantz and Guildenstern Are Dead* to the consistently inventive but more realistic structures of later plays. While it hasn't aged as well as the author, American Conservatory Theater's lavish revival proves it's well worth a second look. As civil war brews in the fictitious African nation of Kambawe in the mid 1970s, three journalists hole up near a precious telex machine in the seeming oasis of an English family's postcolonial estate. It's more than the telex line that connects the Carsons to their guests, however. Ruth Carson (René Augesen) was a victim of the tabloids before fleeing England with husband Geoffrey (Anthony Fusco), a mine owner. There's also the coincidence of Ruth's recent affair with one of them, Dick Wagner (Marco Barricelli), and her irresistible attraction to another, young idealist Jacob Milne (T. Edward Webster). You might call hers a love-hate relationship with the press.

Barricelli revels in the part of Dick, a macho careerist and simple-minded union man (whose knee-jerk support of the closed shop makes him the foil for the playwright's ideological skepticism). Webster's bright, perky performance as Jacob contrasts nicely here. Augesen's Ruth is a charming, garrulous mess. Her nervous, sometimes musical asides present a quirky, not entirely successful dimension to the otherwise realistic action. Fusco does exceptionally subtle work as Geoffrey, a laconic member of the master class and a gently devoted husband. The two African characters, the listless servant Francis (Gregory Wallace) and the extravagant dictator General Mageeba (Steven Anthony Jones), reflect familiar stereotypes, though Jones delivers a thrilling performance as the Idi Amin-like Mageeba.

The play is stiff in its attempt to reconcile all of its elements, but this

first-rate production remains genuinely enjoyable throughout. Despite the anachronisms of the plot (the old telex machine and the deadline dilemma), the debate over the function of the press unfolds Shaw-like through the sparkling dialogue and ends up being the play's most relevant, intriguing aspect. For all of the flippancy, the ideals defended — particularly by Jacob and photojournalist George Guthrie (a congenial Paul Whitworth) — come across as deeply felt. This is especially true near the end, when the hitherto taciturn veteran George explains, "I've been around a lot of places. People do awful things to each other. But it's worse in places where everybody is kept in the dark. It really is. Information is light. Information, in itself, about anything, is light. That's all you can say, really." Except that now we want to add: so is art.

Early Ibsen

Henrik Ibsen's first great drama, *Brand*, while universally admired, rarely finds companies daring enough to mount its epic verses about the religious calling of a fanatical parish priest, since the play presents difficulties as notoriously treacherous as its alpine setting. Leave it to audacious Last Planet Theater to rise to the challenge. First a confession (in the secular spirit of professional disclosure): the reviewer worked on previous productions by this company.

The preacher Brand (Matt Leshinskie) — a symbol more than a personality — represents complete submission to the religious ideal. The word of God is absolute; duty to the spiritual takes precedence over the material every time, as Brand tells the starving villagers he meets. To Brand, "the Devil is compromise." His "All or Nothing," as he puts it, makes him a giant among men, gaining him a flock as well as the devotion of Agnes (Lauren Bloom) and the enmity of her spurned lover, Enjar (Cody Bayne). But it also pits calling against conflicting allegiances to family,

parishioners, and the state. Brand's lonely, progressively miserable quest finally turns from the reform of society to the fulfillment of individual destiny. A half-mad Gypsy, Gerd (Colleen Stark), speeds the latter with a fateful shot that consummates the prophesy of divine compassion in Brand's earthly demise. The play's tragedy lies in the futile pursuit of the absolute in a world tarnished by original sin.

In an opening tableau of figures stumbling and falling around Brand, who alone walks upright, director John Wilkins displays his flair for visual interpretation from the outset. Leshinskie, meanwhile, brings an inexhaustible energy to the demanding title role. But the production proves sporadically inspired. Necessarily abridging Ibsen's voluminous text, it comes to reflect a less than harmonious set of impulses toward satire, comedy, and tragedy. There's ambiguity in the original, which includes some colorful caricatures in the mayor (Charlie Reeves) and the queen (Cheryl Smith). Still, the combination of poetic abstraction and melodrama here lends the play a disjointed quality. Certain additions, like the largely gratuitous intertitles and expletives, seem to compound the problem while diluting the play's language. Leshinskie's natural bonhomie has a way of anchoring things and is a welcome relief from the rigor of Brand's monomania, but it's somewhat inconsistent with the play's admittedly bleak theme. Such heights as are approached, however, may be worth traversing this decidedly rocky terrain. ♦

'Night and Day' runs through Oct. 20. Thurs./3–Sat/5, Tues/8, Oct. 9–12, 15–19, 8 p.m. (also Sat/5, Oct. 9, 12, 16, 19, 2 p.m.); Sun/6, Oct. 13, 20, 2 p.m., Geary Theater, 415 Geary, S.F. \$11–\$61. (415) 749-2228, www.act-sfbay.org.

'Brand' runs through Oct. 20. Thurs.–Sat., 8 p.m.; Sun., 7 p.m., Potrero Hill Playhouse, 935 De Haro, S.F. \$12–\$20. (510) 845-2687.

2002 sf open studios



Visit artists' studios
open from 11am–6pm!

Oct 5 & 6:
Weekend 1 South of Market, Potrero Hill, North Beach, Russian Hill, Tenderloin, Bayview, Portola, Excelsior

Oct 12 & 13:
Weekend 2 Castro, Duboce, Mission, Noe Valley, Glen Park, Bernal Heights, Eureka Valley

Pick up a free Guide to SF Open Studios at SomARTS Gallery (934 Brannan Street) and all Bay Area Art Store and Tower Records. Weekend tour maps also available in the SF Bay Guardian every Wednesday in October.

SF Open Studios Exhibition

View one piece of art by each artist in a central location. SomARTS Gallery, 934 Brannan Street (near 8th St.), SFOA

Info: www.sfopenstudios.com or call 415.705.0686

ArtSpan is also supported, in part, by Grants for the Arts/SF Hotel Tax fund, Crystal Geyser, Deutsche Bank Securities, Inc., The Fleishhacker Foundation, Golden Brands Distributing, Richard Grand Foundation, KL Financial Group, Tower Records, and hundreds of individual donors.



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Calendar

critics' choices, listings, and more

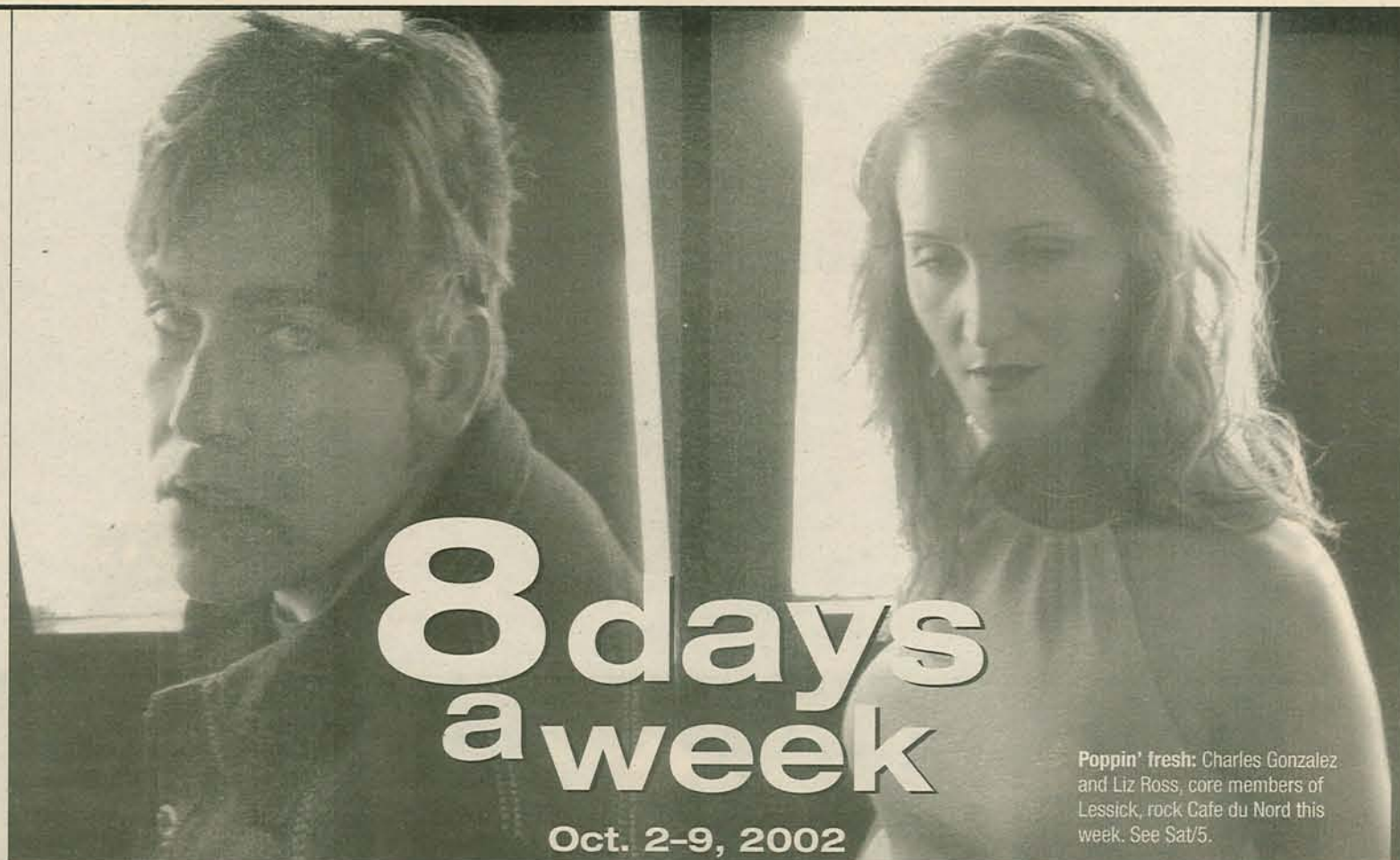
56
Music

80
Events

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Art

87
Stage

92
Film



Poppin' fresh: Charles Gonzalez and Liz Ross, core members of Lessick, rock Cafe du Nord this week. See Sat/5.

Oct. 2 Wednesday

Mason milestone The Fort Mason Center is celebrating 25 years at 'Birthday by the Bay,' but the former military stronghold has actually been around a lot longer, doing its part during World War II and the Korean War. Now a National Historic Landmark, the multibuilding facility has hosted everyone from the Dalai Lama to Elizabeth Taylor since its 1977 transformation to the cultural hot spot it is today. Check the *Bay Guardian's* calendar listings any given week and you're sure to see Fort Mason hosting a craft fair, dance performance, lecture, comedy show, or — quite likely — all of the

above. Tip your hat to Pier 39's way cooler neighbor by partaking of a cake and ice cream reception with live entertainment by the center's resident performance groups. In honor of the festivities, Fort Mason also offers free admission to its many art spots: the Mexican Museum, the Museo ItaloAmericano, the Museum of Craft and Folk Art, the San Francisco African American Historical and Cultural Society, and the San Francisco Museum of Modern Art Artists Gallery. Reception 11 a.m.–12:30 p.m., free museum day noon–7 p.m., Herbst Pavilion, Fort Mason Center, Marina at Laguna, S.F. Free. (415) 345-7550. (Cheryl Eddy)

Oct. 3 Thursday

Jux redux Catch up with the latest sonic damage inflicted by hip-hop pooh-bah El-P and his stable of players at this stop on the Revenge of the Robots Tour. Definitive Jux's dark, loopy CMJ chart-topper RJD2 runs amok alongside Boston word warrior and Grand Royal survivor Mr. Lif, toasting the release of *I Phantom*, a new album produced by such noise excavators as Fats One, who also drops in tonight. Meanwhile El-P, a.k.a. El Producto, a.k.a. Jaime Meline, continues his plans for world domination, having elbowed his way — along with RJD2, Aesop Rock, and Cannibal Ox — onto the long list of the Shortlist Music Prize. Top of the world, ma, indeed. 9 p.m., Great American Music Hall, 859 O'Farrell, S.F. \$18. (415) 885-0750. (Kimberly Chun)



Liftoff: Mark Morris Dance Group members Shawn Gannon and Maile Okamura perform in *Resurrection*, one of the company's five repertory works presented by Cal Performances this week. See Thurs/3.

Back for Morris The Mark Morris Dance Group returns with — as we have come to expect from this marvelously vibrant company — a program that emphasizes the extraordinary amount of work that choreographer Morris keeps creating year after year. *Façade*, a world premiere, is set to a score that Edith Sitwell commissioned for her poetry in 1921 from a young, penniless William Walton. *Foursome* — for a quartet of males — is set to Erik Satie piano pieces, and *Resurrection* to the Richard Rodgers classic "Slaughter on Tenth Ave." from the 1936 musical *On Your Toes*, originally choreographed by George Balanchine. These two Bay Area premieres received their first performances within the past six months. The company is also bringing back the 1991 *A Lake* to a Haydn horn concerto, and the 1994 *Lucky Charms*. Through Sun/6. Thurs/3–Sat/5, 8 p.m.; Sun/6, 3 p.m., Zellerbach Hall, UC Berkeley, Bancroft at Telegraph, Berk. \$36–\$54. (510) 642-9988, www.calperfs.berkeley.edu. (Rita Felciano)

The genius Legends don't come much more legendary than Ray Charles, whose blues and soul peaks (the wrenching vocals of "Drown in My Tears" and "Come Back Baby") are matched by some of the greatest country records ever made (the sheer desolation of "You Don't Know Me" is authoritative, as existential as Camus). The contrasting vocal approaches that Charles brings to these different types of music — convulsive, spirit-wrestling blues cries; stark, smooth country solemnity — are just one aspect of his breadth. As with the late, great Esther Phillips, any style he takes

on becomes his own: it's no longer a mere style; it's the music of Ray Charles. You can hear that music live tonight. 8 p.m., Paramount Theater, 2025 Broadway, Oakl. \$39.50–\$75.75. (510) 465-6400. (Johnny Ray Huston)

Open up For local artists and their supporters, the arrival of October signals something besides the start of the mad Halloween costume-making season. Since 1975, **San Francisco Open Studios** has been connecting artists with the public in a mutually beneficial exchange: creative types get to show off and sell their work, while regular folks who've never seen an artist's workspace can get a firsthand glimpse at art in the making. Photography, painting, sculpture, jewelry, and every other imaginable medium are represented during the monthlong event, which focuses on a different group of neighborhoods each weekend in October (check the handy "artist search" on the S.F. Open Studios Web page if you've got someone specific in mind). Today a preview benefit kicks off the event and also an exhibit at SomArts Cultural Center of work by participating Open Studios artists. This weekend open studios are located in South of Market, Potrero Hill, North Beach, Russian Hill, the Tenderloin, Bayview, Portola, and the Excelsior; pick up a copy of the S.F. Open Studios guide or check the map on page 64 for details. Benefit preview tonight, 6–10:30 p.m., SomArts Cultural Center, gallery, 934 Brannan, S.F. \$50–\$125. (415) 861-9838. Open Studios runs each weekend in October, 11 a.m.–6 p.m. Free. Guide available at SomArts and other locations; for more information call (415) 704-0686 or go to www.sfoenstudios.com. (Eddy)

Oct. 4 Friday

Roll out the barrel If beer and brats sounds like *der Himmel* (heaven) to you, come celebrate German heritage at 'Oktoberfest by the Bay,' the largest Teutonic throwdown in California. Munch an enormous Bavarian pretzel while jigging to the sounds of the 21-piece Chico Bavarian Band, who have appeared at the Oktoberfest parade in Munich. There will be singing and dancing aplenty, by the Internationals and Ensemble International. And, of course, lots and lots of beer. It isn't all about ale and wurst though: expect a smorgasbord of information and fun, including an exhibit of arts, crafts, and traditional Deutsch-land fashions. *Through Sun/6, Today, 4-11 p.m.; Sat/5, 11 a.m.-11 p.m.; Sun/6, 11 a.m.-7 p.m., Fort Mason Center, Marina at Laguna, S.F. \$12. (510) 553-9001, www.oktoberfestbythebay.com* (Angie Edwards)

Seeing things *Going Forth by Day*, video artist **Bill Viola**'s most recent work, highlights the importance of religion in the artist's work. Finding resonance in layered narratives and spiritual themes, the five-part video fresco awakens viewers' emotions by bringing ancient, holy stories and themes to life in a modern milieu. Tonight, Viola will give a talk titled "Moving Stillness" as part of the San Francisco Zen Center's Buddhism Unfolds lecture series. Focusing on the particular concerns of Zen Buddhism with consciousness and perception, Viola will explore the connections between the discipline and his work, and the relevance of Zen to making video and to the social functions of contemporary art. 7:30 p.m., Unitarian Center, 1187 Franklin, S.F. \$16. (415) 863-3133; www.ticketweb.com. (Elizabeth Lobsenz)

Cali high Back for a third year is the **Hecho en Califas Festival**, a celebration of contemporary Latino art and performance that spans several weeks and includes five separate special events. First up is "Saun," an exhibit opening tonight at Gallery Lux highlighting Mexican video and music installations by artists from Los Angeles, Mexico City, and Tijuana. Oct. 19, Latino alt rockers Los Super Elegantes and Silvero shake up the Yerba Buena Center for the Arts with a concert aptly titled "Mexpectacular." Nov. 8, La Peña Cultural Center hosts "Bay Area Borikua I," an evening of spoken word and performance by Bay Area Puerto Ricans and Nuyoricans. Nov. 9 the center presents "Bay Area Borikua II," a dance party featuring live salsa and more. Finally, the Oakland Museum of California opens "Arte Latino: Treasures from the Smithsonian American Art Museum," a display of Latino art that focuses on works created from the 1950s through '90s. The Nov. 16 opening includes spoken word and musical performances by Hecho en Califas artists. 8 p.m., Gallery Lux, 521 Seventh St., S.F. Free. (415) 864-2222, www.luxdesign.com. For a complete festival schedule call (510) 849-2568 or go to www.lapena.org. (Eddy)

Oct. 5 Saturday

Going places Get yourself a dose of musical medicine tonight with **Lessick**, San Francisco's own "post-indie rock" dream band, who're celebrating their thrilling debut, *Elevator* (Blue Orange). The creative core of this group, Charles Gonzalez and Liz Ross, have a literary muse in beat writer Jack Micheline. As a result, their lyrics are emotional and often poetic. The music itself is pretty, well-defined pop with a swirl of space rock. Add to the mix bassist Kenny Childers, drummer Pat Spurgeon, and pianist Bill Cameron and you have an enticing team that will surely pull the masses' heart-strings. Ill Lit open. 9:30 p.m., *Cafe du Nord*, 2170 Market, S.F. \$5. (415) 861-5016. (Edwards)

Oct. 6 Sunday

Problem solved

Math: the very thought of it sends chills down the spines of many whose school days were spent tangling with everything from plus signs to the Pythagorean theorem. But even non-followers of factors and fractions can

make sense out of the Pacific Film Archive's **Cinemath** series, a month-long salute to math-themed films cocurated by the Mathematical Sciences Research Institute. First up is Darren Aronofsky's seriously disturbing *Pi*, a tale of numerical obsession gone too far. Other films in the program include Mario Martone's *Death of a Neapolitan Mathematician*; Peter Greenaway's *Drowning by Numbers*; George Csicsery's *N Is a Number*; and *Moebius*, made by students and faculty at the Universidad del Cine of Buenos Aires. Each screening includes an introduction by a different noted mathematician — including one who served as a consultant on, as well as Russell Crowe's hand double in, *A Beautiful Mind* — speaking about the depiction of mathematicians in films over time, among other topics. Also included in the Cinemath series is "Permutations and Configurations: A Calculated Cinema," three programs of short, avant-garde films. *Through Oct. 27, 5:30 p.m., PFA Theater, 2575 Bancroft, Berk. \$7-\$8.50. (510) 642-1412. (Eddy)*

Oct. 7 Monday

Like transmission Los Angeles-based band **Radio Vago** are often lumped in with the new new wave, but they deserve a longer shelf life than electroclash skinny ties. On their last visit to San Francisco, the group turned out a spastic, adept, surf-tinged punk set that called to mind Patti Smith, the Pixies, and Iggy Pop as much as anything Manic Street Preachers. Summoning more soul and fatter rhythms than their new wave stylings would have you believe, the women in the band eschew vamping for sturdy, danceable rock. Radio Vago play tonight with the Mars Volta (featuring members of At the Drive In) and Fetish. 9 p.m., *Bottom of the Hill*, 1233 17th St., S.F. \$12. (415) 621-4455. (Lobsenz)

Hot spot



A smile and a song: Lila Downs brings her distinctive musical stylings to the Brava Theater Center this week.

sister, she delivers a potent lounge mix that includes her trademark "Heavy Nopal," heavy metal Mexican folk. Hadad — who lovingly teases and lashes her audience with a barbed tongue that takes no prisoners, political or otherwise — knows a woman's place is in the kitsch. *Lila Downs Wed/2-Sun/6, 8 p.m., \$22-\$24; Astrid Hadad Oct. 9-13, 8 p.m., \$28-\$30, Brava Theater Center, 2789 24th St., S.F. (415) 647-2822, www.brava.org. (Robert Avila)*



Local color: South of Market-based painter Liz Mamorsky is among the 800 artists participating in this year's San Francisco Open Studios. See Thurs/3.

Oct. 8 Tuesday

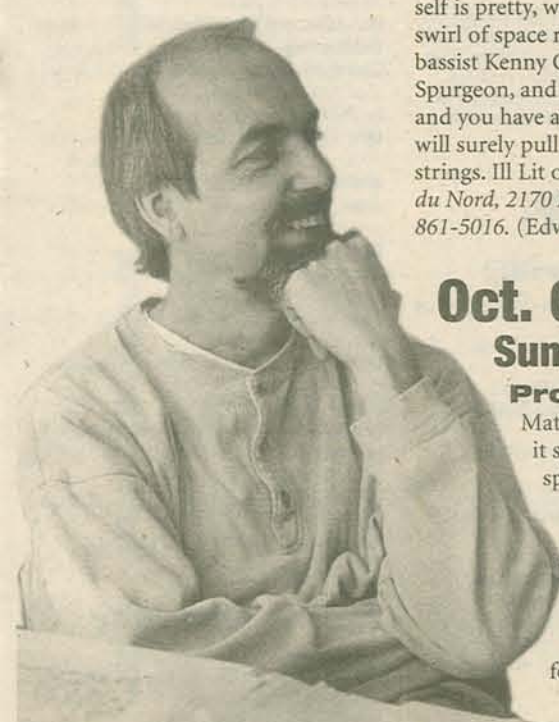
Great frequency The newest CD from Bay Area plunderphonic artist **Wobbly, Wild Why** (Tigerbeat6), is composed entirely of samples from Bay Area commercial radio broadcasts. Building dense, obsessive songs from unfathomable reams of throwaway hip-hop sound bites, Wobbly creates music that's not as much danceable as it is disorienting, funny, and insistent. Tonight, Wobbly collaborates with People like Us, with whom he shares the approach of creating live music from mainstream radio. The duo of violinist Carla Kihlstedt and synthesizer improviser Bob Ostertag complete the bill. 8 p.m., *Black Box*, 1928 Telegraph, Oakl. \$6-\$10. (510) 451-1932. (Lobsenz)

Oct. 9 Wednesday

Hi, gothic Portland, Ore.'s **31 Knots** are often described as a prog band because of their intricate, ambitious rock. But since critics squandered that designation on Air and Kid A, and since the band amplifies their King Crimson-esque diversions with

fast and forceful rhythms reminiscent of Big Black and Fugazi, "byzantine" is as fitting a description. On the Knots' newest release, *A Word Is Also a Picture of a Word* (Fifty-Four Forty or Fight!), their cadences provide structure beneath wide melodic and lyrical territory, explored in songs with the painstaking complexity of a mosaic and the power of an imperial bludgeon. Providence, R.I.'s V Is for Vendetta and the Loins join the crusade tonight. 10 p.m., *Hemlock Tavern*, 1131 Polk, S.F. \$5. (415) 923-0923. (Lobsenz)

The Bay Guardian listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, date and time, venue name, street address (listing cross streets only is not sufficient), city, telephone number readers can call for more information, telephone number for media, admission costs, and a brief description of the event. Send information to Listings, the Bay Guardian Building, 135 Mississippi St., S.F. 94107; fax to (415) 487-2506, or e-mail (no attachments, please) to lists@sfbg.com. We cannot guarantee the return of photos, but enclosing an SASE helps. We regret we cannot accept listings over the phone.



Know thyself: Video artist Bill Viola speaks about his work as part of the San Francisco Zen Center's Buddhism Unfolds lecture series. See Fri/4.



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11:00 THE MAYBELINES
10:00 THE GHOSTS
9:00 KILLER'S KISS
8:00 RED BARONS
7:00 SIR DANCE A LOT

★ Sat 10/5
1PM \$10 GARAGE/PUNK INSANITY
12:00 LYRES
11:00 THE SERMON
10:00 SLA
9:00 THE FLAKES
8:00 THREE MIGHTY KEGSMEN
7:00 THE EASYS
6:00 THE OMENS
5:00 ORANGUTONES
4:00 TEENAGE HARLOTS
3:00 HOTWIRE TITANS
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9:00 BOBBYTEENS
8:00 THE JEWIS
7:00 NAGG
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music listings

'Asian American Jazz 2002'

Fri/4-Sun/6, various locations

Senior by a year to the more ballyhooed San Francisco Jazz Festival, the annual Asian American Jazz Festival has broadened its horizons both geographically and culturally in its 21st year. Part of a five-city celebration (with festivals also in San Jose, Philadelphia, Los Angeles, and Chicago), the San Francisco edition, under the general theme "The Spirit of Improvisation," presents cross-cultural concerts focusing on the legacy of Filipino American jazz, with the Robbie Kwock/Melecio Magdaluyo Sextet, Jimmy Biala and Search Five, and poet Al Robles (Fri/4); "The San Francisco-Chicago Connection," with Art Ensemble of Chicago bassist Malachi Favors Maghostut in duet with bassist Tatsu Aoki, plus Jeff Chan's Turn of the Century with Jon Jang (Sat/5); and "Jazz and Justice: A Tribute to Glenn Horiuchi," with trumpeter Bobby Bradford, tuba player William Roper, saxophonist Francis Wong, plus Avotcja and Modupue featuring Miya Masaoka (Sun/6). On Saturday and Sunday educational forums will further explore the history of the Filipino American jazz scene and improvisation. Transcending identity politics while maintaining artistic integrity, a coherent vision, and grassroots neighborhood connections, the AAJF is one of the city's major, if somewhat underappreciated, annual musical and cultural events. Fri/4-Sat/5, 8 p.m. (Sat/5-Sun/6, 2 p.m., "Creative Dialogue" educational forums), Japanese Cultural and Community Center of Northern California, 1840 Sutter, S.F.; Sun/6, 8 p.m., Locus 1640 Post, 1640 Post, S.F. Concerts \$15, forums free. 1-877-243-3774. (Derk Richardson)



PHOTO OF ROBBIE KWOCK AND MELECIO MAGDALUYO

music

Music listings are compiled by Sarah Han. The music interns are Elizabeth Lobenz and Angie Edwards. Since club life is unpredictable, it's a good idea to call ahead to confirm bookings and hours. Prices are listed when provided to us. See 8 Days a Week for information on how to submit an item to listings.

wednesday 2

Rock/blues/hip-hop

ACB, iXia, Zeromind, Lavabone Great American Music Hall. 8pm, \$12.
All Star Juke Box, Sun Kings Red Devil Lounge. 9pm, \$5.
Blue Reptiles Blue Lamp. 9:30pm, \$3.
Cathy Lemons and Johnny Ace Band Saloon. 9pm, \$5.
Cave Catt Sammy, Paul Galaxy and the Galactix Elbo Room. 9pm, \$8.
Formerly Murphy Rock Soup. 7:30pm.
Buddy Guy, Shemekia Copeland Fillmore. 9pm, \$30.
Jeff Guttman Band Kimo's. 8:30pm.
Shadowglove, Featherweights, Dynasty Handbag Hemlock Tavern. 10pm, \$5.
Time Spent Driving, My Space Coaster, Rubymar Bottom of the Hill. 9pm, \$7.
Jeff Witzemen and the Jealous Housewives Last Day Saloon. 9pm, \$3.

Bay Area

Divit, Locals, B9, Tragedy Andy Blakes. 9:30pm, \$6.
Scribe, Chubby Squirrel 19 Broadway. 9pm.

Jazz/new music

Akira Tana Trio Bacar. 9pm.
Al Pacheco Jazz Band Skip's Tavern. 8-10pm.
Michelle Amador Levi's Park Plaza, Embarcadero, between Battery and Bay; 788-7353.
Noon-1:30pm, free.
Don Asher and Kent Cohea Moose's. 7:30pm.
Charles Unger Experience Les Joulins. 8pm.
Downtown Uproar Bamboo Hut, 479 Broadway; 989-8555. 8:30pm, \$5.
Le Jazz Hot Black Cat. 6-9pm, free.
Mike Lipskin with Lorna K House of Shields, 39 New Montgomery; 392-7732. 5:30pm.
Michael Bluestein Trio Enrico's. 7pm.
Jason Myers Houston's, 1800 Montgomery; 392-9280. 6pm.
Ricardo Scales Top of the Mark. 6-10pm.
Susan Sutton Trio Washington Square Bar and Grill. 7-10:30pm.
Tony Saunders' Jazz Trio John's Grill, 63 Ellis; 986-0069. 6:30-10pm.
Vince Lateano Trio Jazz at Pearl's. 9pm, free.

Bay Area

Bob Bellerue/Halfnormal, Roddy Schrock, N factorial 21 Grand, 449B 23rd St, Oakl; (510) 444-7263. 8pm, \$6-10 sliding scale.
Christopher Gamber Trio Cato's Ale House. 6-9pm, free.
Gregory Duke Yoshi's. 8 and 10pm, \$22. Through Sun/6.

Folk/world/country

Bat Makumba Elbo Room. 9pm, \$6.
Lila Downs Brava Theater Center, 2789 24th St; 647-2822. 8pm, \$22-24. Through Sun/6. See 8 Days a Week, page 54.
'Jeanie and Chuck's Bluegrass Country Jam' Plough and Stars. 8pm.

Continued on page 58

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Bas 383 Bay; (415) 399-9555.
Bazaar Cafe 5927 California; (415) 831-5620.
Beach Chalet 1000 Great Highway; (415) 386-8439.
Beauty Bar 2299 Mission; (415) 285-0323.
Big Heart City 836 Mission; (415) 777-0666.
Bigfoot Lodge 1750 Polk; (415) 440-2355.
Bimbo's 365 Club 1025 Columbus; (415) 474-0365.
Biscuits and Blues 401 Mason; (415) 292-2583.
Bistro E Europe 4901 Mission; (415) 469-5637.
Bistro 339 Ramada Union Square Hotel, 339 Taylor; (415) 563-8571.
Black Cat 501 Broadway; (415) 981-2233.
Blind Tiger 787 Broadway; (415) 788-4020.
Blue Lamp 561 Geary; (415) 885-1464.
Boom Boom Room 1601 Fillmore; (415) 673-8000.
Bottom of the Hill 1233 17th St; (415) 621-4455.
Brainwash 1122 Folsom; (415) 255-4866.
Broadway Studios 435 Broadway; (415) 291-0933.
Bruno's 2389 Mission; (415) 648-7701.
Bubble Lounge 714 Montgomery; (415) 434-4204.
Butter 354 11th St; (415) 863-5964.
Butterfly 1710 Mission; (415) 864-8999.
Buzz 9 139 Eighth St; (415) 255-8783.
The Cafe 2367 Market; (415) 861-3846.
Café Claude 7 Claude; (415) 392-3515.
Cafe Cocomo 650 Indiana; (415) 824-6910.
Cafe du Nord 2170 Market; (415) 861-5016.
Cafe International 508 Haight; (415) 552-7390.
Cafe Niebaum-Coppola 916 Kearny; (415) 291-1700.
Canvas 1200 Ninth Ave; (415) 504-0060.
Cat Club 1190 Folsom; (415) 431-3332.
Cellar 685 Sutter; (415) 441-5678.
Cellar at Johnny Foley's 243 O'Farrell; (415) 954-0777.
Cherry Bar and Lounge 917 Folsom; (415) 974-1585.
City Nights 715 Harrison; (415) 546-7938.
Cloud 9 Motel 34 Seventh St; (415) 355-9991.
Club Caliente 298 11th St; (415) 255-2232.
Club Deluxe 1509 Haight; (415) 552-6949.
Club Galia 2565 Mission; (415) 970-9777.
Club NV 525 Howard; (415) 339-8686.
Club Six 60 Sixth St; (415) 863-1221.
Curve Bar 747 Third St; (415) 820-1400.
Cypress Club 500 Jackson; (415) 296-8555.
Dalva 3121 16th St; (415) 252-7740.
Deuces 2319 Taraval; (415) 566-9122.
DNA Lounge 375 11th St; (415) 626-1409.
Eagle Tavern 398 12th St; (415) 626-0880.
Eastside West 3154 Fillmore; (415) 885-4000.
Edinburgh Castle Pub 950 Geary; (415) 885-4074.
850 Cigar Bar 850 Montgomery; (415) 291-0850.
Elbo Room 647 Valencia; (415) 552-7788.
Endup 401 Sixth St; (415) 357-0827.
Enrico's 504 Broadway; (415) 982-6223.
Fillmore 1805 Geary; (415) 346-6000.
Fuse 493 Broadway; 788-2706.
Galaxy Club 1840 Haight; (415) 387-2996.
Gin Joint 312 Harriet; (415) 934-1655.
Glas Kat 520 Fourth St; (415) 495-6626.
Gordon's House of Fine Eats 500 Florida; (415) 861-8900.
Great American Music Hall 859 O'Farrell; (415) 885-0750.
Hemlock Tavern 1131 Polk; (415) 923-0923.
HiFi 2125 Lombard; (415) 345-TONE.

Holy Cow 1535 Folsom; (415) 621-6087.
Hotel Utah Saloon 500 Fourth St; (415) 546-6300.
House of Shields 39 New Montgomery; (415) 495-5436.
Hush Hush Lounge 496 14th St; (415) 241-9944.
Ireland's 32 3920 Geary; (415) 386-6173.
Irish Bank 10 Mark Lane; (415) 788-7152.
Java on Ocean 1700 Ocean; (415) 587-3126.
Jazz at Pearl's 256 Columbus; (415) 291-8255.
Jelly's 295 China Basin Way; (415) 495-3099.
Jezebel's Joint 510 Larkin; (415) 345-9832.
Johnny Foley's 243 O'Farrell; (415) 954-0777.
Les Joullins 44 Ellis; (415) 397-4436.
Julip 839 Geary; (415) 474-3216.
Justice League 628 Divisadero; (415) 289-2038.
Kate O'Briens 579 Howard; (415) 882-7240.
Kelly's Mission Rock 817 China Basin Way; (415) 626-5355.
Kimo's 1351 Polk; (415) 885-4535.
King Street Garage 174 King; (415) 974-6020.
Last Day Saloon 406 Clement; (415) 387-6343.
Laszlo 2526 Mission; (415) 401-0810.
Lexington Club 3464 19th St; (415) 863-2052.
Lingba Lounge 1469 18th St; (415) 355-0001.
Liquid 2925 16th St; (415) 431-8889.
Lou's Pier 47 300 Jefferson; (415) 771-0377.
Luggage Store Gallery 1007 Market, Second floor; (415) 255-5971.
Mad Dog in the Fog 530 Haight; (415) 626-7279.
Make-Out Room 3225 22nd St; (415) 647-2888.
Metronome Ballroom 1830 17th St; (415) 252-9000.
Monkey Club 2730 21st St; (415) 647-2144.
Moose's 1652 Stockton; (415) 989-7800.
Movida Lounge 200 Fillmore; (415) 934-8637.
Mucky Duck 1315 Ninth Ave; (415) 661-4340.
Nickie's BBQ 460 Haight; (415) 621-6508.
Noe Valley Ministry 1021 Sanchez; (415) 454-5238.
O'Farrell Street Bar 800 Larkin; (415) 567-9326.
Odeon Bar 3223 Mission; (415) 550-6994.
Old First Church 1751 Sacramento; (415) 474-1608.
111 Minna Gallery 111 Minna; (415) 974-1719.
One Market Restaurant 1 Market; (415) 777-5577.
Original Coffee Gallery 1353 Grant; (415) 981-9557.
Oxygen Bar 795 Valencia; (415) 255-2102.
Paisley's 1760 Market; (415) 863-3516.
Parkside 1600 17th St; (415) 503-0393.
Peña del Sur 2870 22nd St; (415) 550-1101.
The Pendulum 4146 18th St; (415) 863-4441.
Pier 23 Pier 23; (415) 362-5125.
Piyaasa Restaurant 1686 Market; (415) 864-3700.
Plough and Stars 116 Clement; (415) 751-1122.
Plush Room 940 Sutter; (415) 885-2800.
Polly Esther's 181 Eddy; (415) 885-1977.
Pound-SF Pier 96, 100 Cargo; (415) 826-9202.
Pow! A Cocktail Lounge 101 Sixth St; (415) 278-0940.
Ramp 855 China Basin; (415) 621-2378.
Rasselas Jazz (California) 2801 California; (415) 567-5010.
Rasselas Jazz (Fillmore) 1534 Fillmore; (415) 346-8696.
Rawhide 280 Seventh St; (415) 621-1197.
Red Devil Lounge 1695 Polk; (415) 921-1695.
Redwood Room Clift Hotel, 495 Geary; (415) 775-4700.
El Rio 3158 Mission; (415) 282-3325.
Rite Spot 2099 Folsom; (415) 552-6066.
Ritz-Carlton 600 Stockton; (415) 296-7465.
Roccapulco 3140 Mission; 648-6611.
Rock Soup 3299 Mission; (415) 641-7687.
RoHan Lounge 3809 Geary; (415) 221-5095.
Rose Pistola 532 Columbus; (415) 399-0499.
Royale 1326 Grant; (415) 433-4247.
Ruby Skye 420 Mason; (415) 693-0777.
Sacrifice 800 South Van Ness; (415) 641-0990.
Saloon 1232 Grant; (415) 989-7666.
San Francisco Brewing Company 155 Columbus; (415) 434-3344.
Shanghai 1930 133 Steuart; (415) 896-5600.
Shebeen 139 Eighth St; (415) 593-7642.
Simple Pleasures Cafe 3434 Balboa; (415) 387-4022.
Sitio 1151 Folsom; (415) 626-2388.
Skip's Tavern 453 Cortland; (415) 282-3456.
Skylark 3089 16th St; (415) 621-9294.
Slim's 333 11th St; (415) 522-0333.
Sno-Drift 1830 Third St; (415) 431-4766.
Sound Factory 525 Harrison; (415) 339-8686.
Space 550 550 Barneveld; (415) 550-8286.
Starlight Room Drake Hotel, 450 Powell; (415) 395-8595.
Stars 555 Golden Gate; (415) 861-7827.
Storyville 1751 Fulton; (415) 441-1751.
The Stud 399 Ninth St; (415) 252-7883.
Studio 435 435 Broadway; (415) 291-0333.
Studio Z 314 11th St; (415) 252-7666.

Tango Tango 1550 California; (415) 775-0442.
Tempest 431 Natoma; (415) 495-1863.
1015 Folsom 1015 Folsom; (415) 431-1200.
330 Ritch 330 Ritch; (415) 541-9574.
Tongue and Groove 2513 Van Ness; (415) 928-0404.
The Top 424 Haight; (415) 864-7386.
Top of the Mark Mark Hopkins Intercontinental Hotel, 1 Nob Hill; (415) 616-6916.
Trapdoor 3251 Scott; (415) 776-1928.
Tunnel Top 601 Bush; (415) 986-8900.
26 Mix 3024 Mission; (415) 826-7378.
Velvet Lounge 443 Broadway; (415) 788-0228.
Venue 9 252 Ninth St; (415) 626-2169.
Voodoo Lounge 2937 Mission; (415) 285-3369.
Warfield 982 Market; (415) 775-7722.
Washington Square Bar and Grill 1707 Powell; (415) 982-8123.

Bay Area
Anna's Jazz Bistro 1801 University, Berk; (510) 849-2662.
Ashkenaz 1317 San Pablo, Berk; (510) 525-5054.
Baltic 135 Park Place, Point Richmond; (510) 235-2532.
Beckett's 2271 Shattuck, Berk; (510) 647-1790.
Bison Brewing Company 2598 Telegraph, Berk; (510) 841-7734.
Black Box 1928 Telegraph, Oakl; (510) 451-1932.
Blakes 2367 Telegraph, Berk; (510) 848-0886.
Bluesville 131 Broadway, Oakl; (510) 893-6215.
Bourbon Street 2765 Clayton, Concord; (925) 676-7272.
Caribee Dance Center 1408 Webster, Oakl; (510) 835-1813.
Cato's Ale House 3891 Piedmont, Oakl; (510) 655-3349.
Club Fusetti 815 West Francisco, San Rafael; (415) 459-6079.
Club Muse 856 San Pablo, Albany; (510) 528-2878.
Downtown 2102 Shattuck, Berk; (510) 649-3810.
Eli's Mile High Club 3629 MLK Jr. Way, Oakl; (510) 655-6661.
Fourth Street Tavern 711 Fourth St, San Rafael; (415) 454-4044.
Freight and Salvage Coffee House 1111 Addison, Berk; (510) 548-1761.
H's Lordships 199 Seawall, Berk; (510) 843-2733.
Imusicast 5429 Telegraph, Oakl; (510) 601-1024.
Island Paradise Club 1436 Webster, Alameda; (510) 865-3225.
Ivy Room 858 San Pablo, Albany; (510) 524-9299.
Jimmie's VIP Jazz Room 1731 San Pablo, Oakl; (510) 268-8444.
Jupiter 2181 Shattuck, Berk; (510) THE-ROCK.
Kimball's East 5800 Shellmound, Emeryville; (510) 658-2555.
Lost City 23 Club 23 Visitacion, Brisbane; (415) 467-7717.
New George's 842 Fourth St, San Rafael; (415) 457-1515.
19 Broadway 19 Broadway, Fairfax; (415) 459-1091.
924 Gilman 924 Gilman, Berk; (510) 525-9926.
Oakland Metro 201 Broadway, Oakl; (510) 763-1146.
Octopus Lounge 180 Eureka Square, Pacifica; (650) 355-9400.
Panache 639 E. Blithedale, Mill Valley; (415) 388-3493.
Paragon Bar and Grill Claremont Hotel, 41 Tunnel, Berk; (510) 549-8576.
Paramount Theatre 2025 Broadway, Oakl; (510) 465-6400.
La Peña Cultural Center 3105 Shattuck, Berk; (510) 849-2568.
Peri's 29 Broadway, Fairfax; (415) 459-9910.
Port Lite 229 Brush, Oakl; (510) 451-0600.
Roosters Roadhouse 1700 Clement, Alameda; (510) 337-9190.
Ruby Room 132 14th St, Oakl; (510) 444-7224.
Sanchez Concert Hall 1220 Linda Mar, Pacifica; (650) 355-1882.
Shattuck Downlow 2284 Shattuck, Berk; (510) 548-1159.
Starry Plough 3101 Shattuck, Berk; (510) 841-2082.
Stork Club 2330 Telegraph, Oakl; (510) 444-6174.
Sweetwater 153 Throckmorton, Mill Valley; (415) 388-2820.
Talk of the Town 4481 International Blvd, Oakl; (510) 534-TALK.
Tavern Grill 1448 Burlingame, Burlingame; (650) 344-5692.
Veterans Memorial Building 200 Grand, Oakl; (510) 238-3284.
White Horse 6551 Telegraph, Oakl; (510) 652-3820.
Yoshi's 510 Embarcadero West, Jack London Square, Oakl; (510) 238-9200. ♦

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"AMIGOS DO SAMBA" FRIENDS OF SAMBA
DJ KBLO PLAYING THE BEST OF BRAZILIAN MUSIC
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SAMBA LESSONS FROM AQUARELA 9-10PM

Fri Oct 4
1001 NIGHTS! THE OFFICIAL SHISHA PARTY
DJ RAFFI SPINNING THE BEST OF ARABIC BEATS, PERSIAN RHYTHMS, TURKISH FLAVORS, LATIN GROOVES AND INTERNATIONAL MIXES
BELLY DANCE LESSONS WITH LYNETTE HARRIS 9-10PM

Sat Oct 5
FUSETTI'S SATURDAY NIGHT
LADIES FREE & COUPLES 2 FOR 1 BEFORE 10PM
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WEDNESDAY, OCTOBER 2
JEMAL RAMIREZ
FEATURING HURRICANE

THURSDAY, OCTOBER 3
MNO

FRIDAY, OCTOBER 4
CONTINUOS WAVE

SATURDAY, OCTOBER 5
BROWN FELLINIS

MONDAY, OCTOBER 7
BACK BURNER BLUES BAND

TUESDAY, OCTOBER 8
LIVE DRUM N BASS/JAZZ/ELECTRO
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Red Hot Chakras

Friday, October 4
Earl Zero

Saturday, October 5
35R

Sunday, October 6
Viv and a Movie

UPCOMING

Thursday, Oct. 10
Chemistry Set

Saturday, Oct. 12
Shambala Lounge

Monday, Oct. 14
Sister Carol (Reggae)

Friday, Oct. 18
Chrome Johnson

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THURSDAYS**

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THURSDAY 10/3

SALSA

ORQUESTA
SOROA

Lesson:

Jake & Tech

8pm-9pm

DJ HENRY 9PM

BAND 10PM

- \$10

FRIDAY 10/4



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FREE T-SHIRTS

SATURDAY 10/5

SALSA

MAZACOTE

Lesson:
JOHN & LIZ

-8pm

DJ FAB FREDDY

-9pm

- \$13

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music listings

Wednesday 2

From page 56

'SF Songwriters Showcase' Broadway Studios.
6pm, \$5.
Shots Johnny Foley's. 9pm.

Bay Area

'A Bay Area Tribute to Hazel Dickens' Mills
College Concert Hall, 5000 MacArthur Blvd,
Oakland; (510) 430-2296. 7pm, free. A songwriting
workshop with Hazel Dickens, Laurie
Lewis, and Kathy Kallick. See review in Noise.
Hookslide Freight and Salvage. 8pm, \$16.50.
Whiskey Brothers Albatross Pub, 1822 San
Pablo, Berk; (510) 843-2473. 9pm.

Dance clubs

Afterwards Pow! A Cocktail Lounge. 9pm-
2am. Progressive house music with Danny,
Drew, and Gabriel.
Audible Colors The Top. 10pm-2am. House
music with weekly guests.
Bondage A Go-Go Cat Club. 9:30pm-3:30am,
\$5-10. Deathrock, industrial, '70s and '80s
dance music, interactive BDSM, and go-go
dancers.
The B-sides Liquid. 10pm-3am, \$2-4. House
music with Anita Lofton and special guests.
Construction 330 Ritch. 10pm-2am. Tech-
house with residents Torque and Huey.
Deep South An Sibin. 9pm-2am, \$3, free before
11pm. Rare groove, disco classics, and deep
house with Chang, TJ Hicks, Mark, and
Yvonne.
Discover Ruby Skye. 9pm-3am. Hard house
with DJ Ben Doren.
The Doctor Will See You Now Oxygen Bar.
9pm-2am, free. With Dr. Friendly.
Dream Cloud 9 Motel. 9:30pm-2am, \$5. With
DJs Paul Hemming and Jen.
Electro Rodeo Galaxy Club. 10pm, \$3. With
Bre Ad, Cybrid, and Joe Rice.
Engine Club Six. 9pm-2am. With DJs Rasoul
and Too Rude Dudes.
Exotica Glas Kat. 9pm-2am, \$10. Go-go dancing
with the Men of Exotica and Go-Go Tribe
and funk, disco, and house music.
Ghett Down! 26 Mix. 10pm-2am. House and
funky breaks by Space Lounge and Space
Cowboys.
Hot Wheels Hush Hush Lounge. 9pm-2am,
\$3. With DJ Tao, Paz38, Saiman, and guest
Mike Bee.
Hump The Stud. 10pm-2am. '70s-present
dance music.
Julip 9:30pm. DJ Consuelo and the Soul
Searchers spin slow jams, soul, and hip-hop.
Men of Casanova 26 Mix. 10pm-2am. Drag
show with Antonio Caputo, Pat and Mat Ri-
arch, Miss Jonona, and Mo B. Dick.
Midnight Odyssey Jillian's Nightclub, 101
Fourth St; 369-6100. 9pm-2am, \$5. Latin,
reggae, bhangra, samba, and more with DJ
Jose Ruiz.
New Wave Hookers Sacrifice. 10pm-2am, \$3.
New wave and punk with DJ Queen of Noise.
1964 Edinburgh Castle. 10pm-2am, free. '60s
dance party.
Qool 111 Minna Gallery. 5-10pm, \$5. Pan-
techno lounge with DJs Spesh, Gil, Hyper D,
and Jondi.
Red Wine Social Dalva, 3121 16th St; 332-
5800, ext 211. 10pm-2am, free. With Toph
One and Tiki Jim.
Showcase City Nights. 9pm. With the Style
beyond Compare DJs.
Skank Jezebels Joint. 9:30pm-2am, free. Ska,
punk, and reggae.
Skylark 9pm, free. Funk and old soul with DJ
Kyle.
Slow Burning Arrow. 10pm-2am, \$3, free be-
fore 11pm. Electro, dub, hip-hop, Britpop, UK
garage, and more.
Vitabar Divas, 1081 Polk; 928-6006. 10pm-
2am, \$5. With mikie and Jada Halston.
WildSeed Baobab. 9:30pm-1:30am, free.
Grassroots dance party with DJ Somuchoul
and the African B-Girl Society.
X-Files Sno-Drift. 10pm, \$3. Hip-hop, old-
school, and R&B.

Bay Area

Heavy Soul Music Radio, 435 13th St, Oakland;
(510) 451-2889. 10pm-2am, free. With EZ Luv
Sound System.

Lion Rock Oasis, 135 12th St, Oakland; (510) 763-
0404. 10pm, \$7. Reggae, dancehall, and roots
with Jah Yzer, DJ Riddim, Dub Rocker, Jah
Mystic, and Poppa.
Salsa Caliente Club Fusetti. 10pm. Pete Solis
spins salsa and merengue. Salsa lessons at
8pm.
Shattuck Downlow 8pm-2am. Live salsa.
Soulvation Ruby Room. 10pm-2am.
Turbo Radio, 435 13th St, Oakland; (510) 451-
2889. 10pm-2am, free. Indie rock, old rock,
and hip-hop.
The Venue Bluesville. 9:30pm-2am. Hip-hop,
dancehall, and R&B.

thursday 3

Rock/blues/hip-hop

Jim Breuer Fillmore. 8pm, \$20.50.
Len Brown, Tommy Guerrero Club Galia. 9pm,
\$6.
El-P, RJD2, Cage, Copywrite, DJ Fakis One
Great American Music Hall. 9pm, \$18. See 8
Days a Week, page 54.
Her Fly Away Manor, Caesura, 400 Blows
Parkside. 9:45pm.
James Hall and the Zydeco Travelers Biscuits
and Blues. 9pm, \$10.
Quails, Shemo, Mirah Hemlock Tavern. 10pm,
\$5.
Rock and Roll Soldiers, Everything Must Go,
Miss Conduct Kimo's. 8:30pm.
Tequila Jazz Last Day Saloon. 7pm, \$25.
Tokyo Marine Fire, Makeout Date Cafe du
Nord. 9:30pm, \$6.
Undead, Black Cat Music, Uberkunst, Fetish
Pound-SF. 9pm, \$8.

Bay Area

Ray Charles Paramount Theater. 8pm, \$39.75-
75.75. See 8 Days a Week, page 54.

Jazz/new music

Lee Bloom Chez Spencer, 82 14th St; 864-2191.
7-9pm.
The Cookbook Quartet Cellar. 5:30pm.
Dave McNab Trio Bacar. 9pm.
Dick Fregulia/Vince Gomez Duo Washington
Square Bar and Grill. 7-11pm.
Ray Fernandez Enrico's. 7pm.
Richard Hadlock, Larry Vuckovich Bistro 339.
7-11pm.
Le Jazz Hot Black Cat. 6-9pm, free.
Larry Douglas Quintet Les Joulins. 8pm.
Mark Levine, Lorenzo Farrell Paradise Pizza
Restaurant, 642 Irving; 759-1487. 6:30pm,
free.
Mike Lipskin and Waldo Carter Moose's.
7:30pm.
Lost Cats Rock Soup. 7:30pm.
Jason Myers Houston's, 1800 Montgomery;
392-9280. 6pm.
Bill Roper and Michael Vlatkovich, Faulkner-
Greenleaf Project 509 Cultural Center, 509
Ellis; 255-5971. 8-10pm, \$6-10.
Ricardo Scales Top of the Mark. 5-8pm.
Eric Shiffrin Fairmont, Laurel Court, 950
Mason; 772-5000. 5-9pm.
Starlight Orchestra Starlight Room. 8pm.
Rob Sudduth with Vince Lateano Trio Jazz at
Pearl's. 9pm, free.
Three Thinking Jazz Trio Ana Mandara, 891
Beach; 771-6800. 8-11:30pm.
Tony Saunders' Jazz Trio John's Grill, 63 Ellis;
986-0069. 6:30-10pm.
Top Shelf Jazz Trio House of Shields, 39 New
Montgomery; 495-5436. 5:30pm, free.

Bay Area

Howard Barkan Pomegranate Mediterranean
Cuisine, 1585 University, Berk; (510) 665-
5567. 6:30pm.
Gregory Duke Yoshi's. 8 and 10pm, \$22.
Through Sun/6.
Mimi Fox Downtown. 8pm.
Jim Grantham Soft Notes Club, 355 19th St,
Oakland; (510) 444-7587. 8-11pm, free.
Tom Babbitt Trio Paragon Bar and Grill.
9pm, free.

Continued on page 62

Comedy Central presents

JIM BREUER

THE LIGHTEN UP TOUR

THIS THURSDAY!

FROM THE MOVIE 'HALF BAKED'



SATURDAY NIGHT LIVE'S GOAT BOY!

Thursday October 3
doors 7/show 8

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Alan Evans
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Neal Evans



THIS WEEKEND!

FRIDAY OCTOBER 4
THE FILLMORE doors 8 show 9

MR. SHOW LIVE!

THIS WEEKEND!

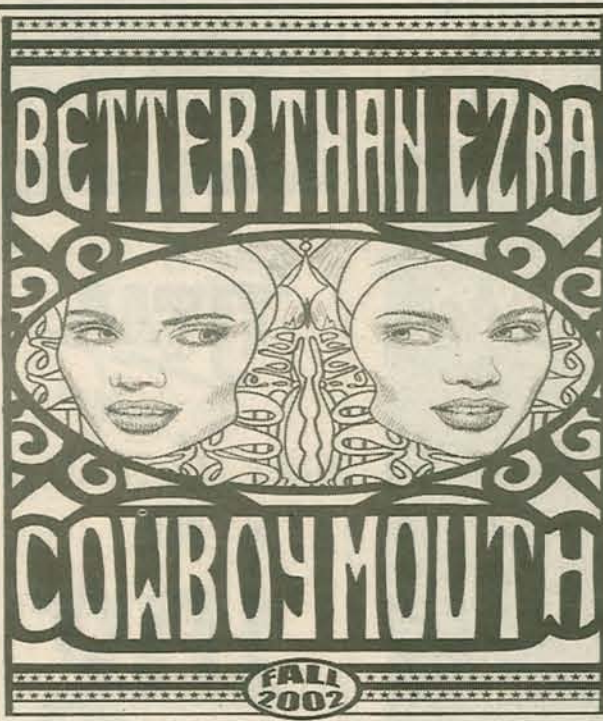


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SATURDAY OCTOBER 5
THE WARFIELD
DOORS 6:30/SHOW 9 • DOORS 10/SHOW 11
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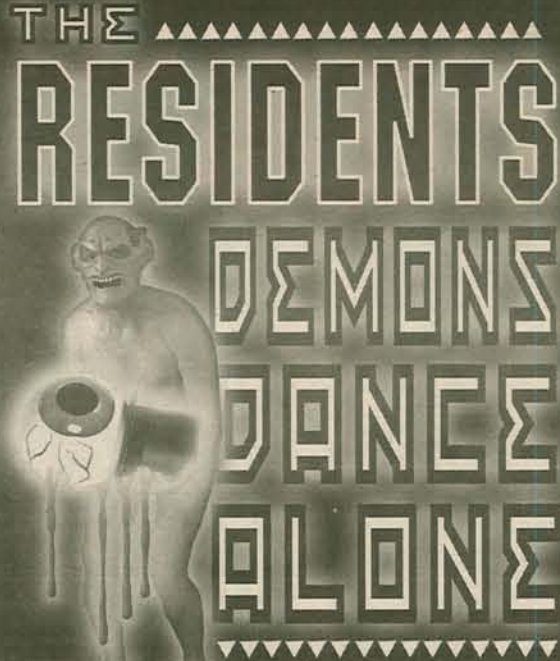
FALL 2002

OCTOBER 6
THE FILLMORE
DOORS 7/ SHOW 8

SUPER FURRY ANIMALS

SPECIAL GUEST **FOUR TET**

OCTOBER 9
THE FILLMORE
DOORS 7/ SHOW 8



HALLOWEEN!
OCTOBER 31
THE WARFIELD
DOORS 6:30/SHOW 8

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GO KART GO • GO GO GALAXION

FRIDAY OCT 4, 8PM, \$6 FUNK
Motogirl Productions Presents
DJ MOTION POTION
FAT HEAD
OTIS GOODNIGHT AND THE D

SATURDAY OCT 5, 9PM, \$6 INDIE-ROCK
Motogirl Productions Presents
SUPERPROXY
MUD • TRAGEDY ANDY • INKWEEL

SUNDAY OCT 6, 8PM, \$4 BLUES
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TPAVIS (FUTURESHOCK)
MIKE DEE (TRUE INTENT, BOTTOM HEAVY, FUTURE DECADES)
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F Hope Chest @ 8
Roger Anderson of Vapor Trail @ 10
S Snakes of Eden @ 8
Parfait's @ 10
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BRAZILIAN

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FEATURING THE ACID QUEEN

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9pm, \$5
6 Supplicants
JAZZ

9pm, \$5
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10.04 Friday ¡Escucha! w/DJ's Infiniti, Cool Chris, Asti Spumanti & Tom Thump
10.05 Saturday Undertoe w/L. Ron Hubba Hubba & Junior Estéban
10.06 Sunday Hot Rats hip hop w/TophOne, DJ B.Cause & guests from 7-2
10.07 Monday The Main Ingredient w/DJ's Wisdom & Jaybee
10.08 Tuesday Platter-Pak w/DJ B.Cause & guests



music listings

Last laugh

By John O'Neill

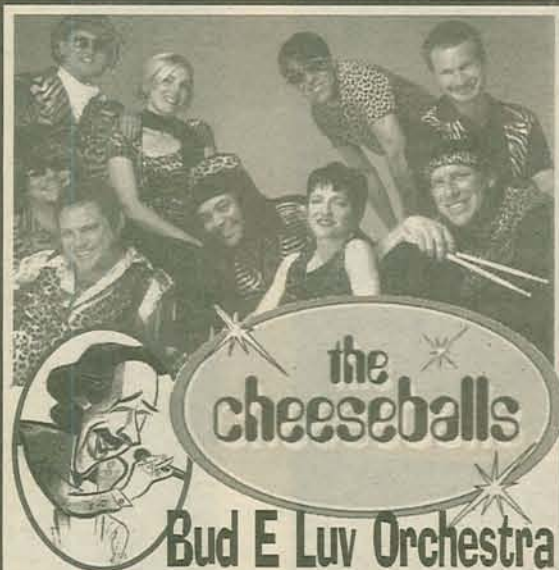
Exactly when things went completely and undeniably wrong I cannot say, but it was long before the day suicide planes duped a lazy nation into proclaiming some fool a king. I like to think I can spot a bad actor — like that time Reagan was capped. I was in the checkout line at Caldor with a copy of AC/DC's *Back in Black* under my arm when the news of the shooting hit, and I remember a distinct sense of relief that the guy was probably dead. Part of this ghoulish (heartless?) behavior can be attributed to my family, a bunch of table-thumping Boston Irish Democrats. To vote Republican would be tantamount to taking a squirt on the eternal flame that marks Jack Kennedy's tomb. But even at that young age I'm sure my inner voice told me that Reagan was a gold-plated fink — and though getting shot on national television was in some ways a tough break, in my mind he had it coming because he was a no-good rat. And all rats have to suck the pipe eventually.

Over the years bad acting has become a widespread vocation and a standard business practice. The Catholic Church, professional athletes, radio conglomerates, politicians on every level, and pretty much any business that has gone public — these represent just the short list of folks who need a good boot in the ass. But nobody is around to deliver it. What's more, nobody is truly outraged by what's going on around us — we are momentarily disgusted by the newest scandal, but then maybe the Dolphins are playing the Bills with that wild-card spot up for grabs. Or those evil fuckers who are running the country are able to spin should-be disasters into their patriotic quilt and folks figure they have to be with them or the terrorists win. Forget the moral outrage, what happened to all the Democrats? Isn't anyone going to say something? Doesn't anyone smell a rat?

And this is why David Cross's new disc, *Shut Up You Fucking Baby!* (Sub Pop), is such a gigantic relief. Not only has he spotted the bad actors, and not only is he going after them, but he's also taking the baseball bat of integrity to the nogginns of the offending parties. On the album Cross (cocreator of HBO's *Mr. Show*) runs through a long list of absolute truths that the majority of Americans seem unwilling or uninspired to talk about. Ashcroft, rednecks, Atlanta, morning DJs, the bull-shit war on terrorism, the church, living in post-Sept. 11 New York City, Rickie Henderson, even the audience he's performing for all take a pounding. While Cross's list of grievances might seem to be made up of obvious targets, he uses facts and keen personal observation to create the best comedy album since Bill Hicks roamed the earth. Like Hicks, George Carlin, and Lenny Bruce before him, Cross excels at exposing the absurdity of mainstream America. It may be a sad state of affairs — Cross and Tom Tomorrow most likely qualify as America's leading voices of dissent and social commentary — but at least now there's someone willing to revel in our idiocy.

E-mail John O'Neill at litterbox@sfbg.com.

the litterbox



the cheeseballs
Bud E Luv Orchestra

**FRIDAY
OCT. 4**
DOORS 8 / SHOW 9

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365 Club

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back room
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(nyc)
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saturday 10-5

friday 10-4

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reggae > dance hall > hip hop

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m3 > michael anthony >
didje kelli > raw B
solomon + shiggles

Thursday 3

From page 58

Folk/world/country

Charazon, DJ Carlito's Way Elbo Room. 10pm, \$7.
Lila Downs Brava Theater Center, 2789 24th St; 647-2822. 8pm, \$22-24. Through Sun/6. See 8 Days a Week, page 54.
Richie Havens San Francisco State University, Cesar Chavez Student Center, Jack Adams Hall, 1650 Holloway; 1-800-8499. 7:30pm, \$10-20.
Hybrassyl, Peoples Bizarre Cellar at Johnny Foley's. 9pm.
Maura O'Connell Slim's. 8pm, \$16.
Keni 'El Lebrijano' Albatross Pub, 1822 San Pablo, Berk; (510) 843-2473. 9pm.
Ravi Shankar Nob Hill Masomic Center, 1111 California; 392-3500. 7:30pm, \$35-75.
Shannon Ceili Band Plough and Stars. 9pm.

Bay Area

'A Bay Area Tribute to Hazel Dickens' Mills College Concert Hall, 5000 MacArthur Blvd, Oakl; (510) 430-2296. 8pm, free. A concert with Hazel Dickens, Laurie Lewis, Tom Rozum, Jody Stecher, Kate Brislin, and Bluegrass Intentions. See review in Noise.
Pete and Joan Wernick Freight and Salvage. 8pm, \$16.50.
Red Hot Chakras 19 Broadway. 9pm.

Dance clubs

Alley Catz The Pendulum. 6pm-2am. A dance club for women featuring hip-hop, funk, and dancehall.

Arabian Nights El Rio. 9pm. Arabian dance music.

Built for Speed Galaxy Club. 9pm. Rock, '80s, punk, and heavy metal.

Chikiboom Roccapulco. 9pm-2am, \$6. A gay and lesbian Latin music dance party.

Cloud 9 Motel "Altruity Happy Hour," 5-10pm, \$5. House music with DJs Rocket Morton, Hawthorne, and Kramer. "Urban Chic," 10pm-2am, \$10. House music with DJ Frank Boissy.

Dig on This Sacrifice. 10pm-2am, \$3. Soul, roots, reggae, classic hip-hop with Jaybe and guests.

Dirty The Top. 10pm-2am, \$5. With DJs Chris Orr and Future Primitive Sound Sessions.

Eklektik/Hektik Club Caliente. 9pm-2am.

Faith City Nights. 9:30pm, \$10. With residents Blackstone, Ruben Mancias, Jay-R, and Twist.

Fanclub Lipo Lounge, 916 Grant; 982-0072. 10pm-2am. Rock, art-school punk, electro, and hip-hop.

The Finger Arrow. 10pm-2am. Synthcore, electro-punk, new wave, and more.

Flavour of the Week Laszlo. 8pm-2am. With DJ Rose.

Free Liquid. 10pm-2am, free. With DJs Dmitri, Tee, and friends.

The Hizzy Hush Lounge. 10pm-2am, \$2. Abstract hip-hop, future, electro-soul with DJs Lady Base and Miss Leema.

Incognita Sitio. 9pm-2am, \$5. Drum 'n' bass, breakbeats, 2-step, ghetto tech, electro, techno, and hip-hop.

KazaBlanka Club Tropi Gala, 358 Ocean; 282-7910. 8pm-2am, \$10. Latin-fused Middle Eastern music with DJ Medi and the Arabian Knights Band.

music listings

Kit Kat Endup. 10pm-4:30am, \$10. International funk.

Lo Rise Motel Backflip. Old-school, nu school, underground house and techno, and breaks with DJs.

Magic Show Trapdoor. 9pm, free. With Life, Beni B., and Malachi.

Meow Glas Kat. 10pm-2am, \$10. Urban grooves, hip-hop, and R&B with Switch.

1984 Cat Club. 9pm-2am, \$5. '80s music.

No Comply Pow! A Cocktail Lounge. 9pm, free. Hip-hop, drum 'n' bass, and downtempo with Cordani and Cammarata.

Oxygen Bar. 9pm-2am, free. Funky sounds, '80s synth pop, electro, house, and more.

Passenger Skylark. 9pm-2am, free. Jazz, house, and soul with Paul Craven and Capital A.

Polly Esther's. 9pm-2am. '70s disco, '80s retro, and '90s house and hip-hop.

popsceen. 330 Ritch. 10pm-2am, \$5. Britpop, indie, new wave, mod, electronic, and '60s soul with Aaron Axelsen and Jeremy.

Rebel Girl 26 Mix. 10pm-2am, \$5. "Girl Sounds" with DJs China G and Wax Chef.

Reform School The Stud. 10pm-4am. A gay but straight-friendly dance club featuring house music with DJs Jeff Chandler, Spun, Poppa, Discovery, and MonkeyBoy, plus special guests.

Rising An Sibin. 9:30pm-2am, \$3. With DJs Brian Hamilton, Paolo, Yedi, Sonda, John Conrad, and Burn 1.

Sensifelya Royale. 9pm-2am, free. With DJs Wali, SK, Burne One, and guests.

Shake Make-Out Room. 10pm-2am. Rap, soul, funk, and reggae with Shortkut, Derrick D, J-Boogie, Jewels, DJ 0-Dub, DJ Om, PaulyTek, and King One.

Sneaks Buzz 9. 9pm, free. Underground house grooves with b.radley and Sunder.

Soul Kitchen Club Six. 9pm-2am, \$10. With Mike Nice and Dusty Crates.

Spirit Asia SF. 9pm-2am, \$6-8. A queer dance night featuring house, hip-hop, and R&B.

Synthesis Jezebels Joint. 9:30pm-2am, free. Synth pop, nu wave, old wave, and no wave with DJs John and Deejay.

Thang Amber. 718 14th St; 626-7827. 9pm-2am, free. Rare grooves, downtempo, funk-rock breaks, and more with DJ Neel N. Kizmiatz.

The.ME.Project launch party Cloud 9 Motel. 5-10pm, \$5. With Mingle-Mangle, DJ Eug, Neiman Marcos, Milo, Freddy Anzures, Ammon, Zangs, and Plyometrics.

Tom and Kelly's Playland Julip. 10pm-2am, free. With Tom Thump and DJ Kelly.

Tunnel Top. 10pm-2am, free. Funk, dancehall, and hip-hop.

Bay Area

Aural Confection Oasis. 135 12th St, Oakl; (510) 763-0404. 10pm-2am, \$3. Deep house with rotating residents.

Continued on page 66



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DONALD
GLAUDE

[Respect Recordings
Moonshine, Seattle]



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2ND Sunday, Velvet Shop]

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ANITA
LOFTON
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together
the
four
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VALERIE
and the
VIBE TRIBE
OCT. 11

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TOUR featuring ...
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dance
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VISIT **ARTISTS' STUDIOS** THIS WEEKEND!

The following list includes:
Map No., Artist, Address, Cross Street(s)
and Primary Medium. An "H" indicates the
studio is handicapped accessible.

- 1 Suzanne Fowler Palmer, 2701 San Jose Ave. #35, Geneva/Niagara, Mixed media, H
- 2 Anthony May, 5153-A Mission St., Geneva/Rolph, Painting
- 3 Hadley Northrop, 5153-A Mission St., Geneva/Rolph, Painting
- 4 Ellen Rosenthal, 5153-A Mission St., Geneva/Rolph, Photography
- 5 Sean Valley, 5153-A Mission St., Geneva/Rolph, Photography
- 6 Fabriccollage, 26 Balhi Ct., Cayuga/Onondaga, Fiber
- 7 David Lofton, 218 Cotter St., San Jose/Alemany, Painting, H
- 8 Chaen Chan, 1472 Alemany Blvd., Theresa/Cotter, Printmaking, H
- 9 Somboun Sayasane, 292 Whitney St., Miguel/Fairmount, Painting
- 10 Yvonne Jones-Most, 170 Ney St., Craut/Congdon, Sculpture
- 11 Stevan Shapona, 831 Avalon Ave., Moscow/Athens, Painting
- 13 Meggan Kofsuske, 1699 Hawes St., Thomas/Underwood, Mixed media
- 14 Pierre Merkl, III, 1698 Armstrong Ave., 3rd St./Lane, Painting, H
- 14a Public Glass, 1750 Armstrong Ave., 3rd St., Glass, H

Yosemite Place, 1777 Yosemite Ave., 3rd St./Mendell

- 15 Leslie Firestone, Painting
- 16 Sung-Hee Min, #200, Sculpture
- 17 Bruce Biada, Mixed media
- 18 Andrea Fono, Painting
- 19 Jed Morfit, Printmaking
- 20 Kristen Sard, Photography
- 21 Saori Ide, #150, Installation
- 22 Jonathan Russell, #150, Sculpture
- 22a Deborah Boskin, #350, Wearable art/jewelry
- 22b Zwanette Design, #115, Furniture
- 22c April Higashi, #350, Wearable art/jewelry
- 22d Jenpack, #310, Fiber
- 22e Eric Powell, Sculpture
- 22f Viviana Paredes, Sculpture
- 23 Janet Bogardus, 101 Thorton Ave., Lucy/Ceres, Painting
- 24 Werner Glinka, 50 Mendell St. #10, Mixed media, H
- 25 Gustavo Rabin, 50 Mendell St. #10, Cargo, Sculpture, H
- 26 Joshua Ets-Hokin, 2014 Oakdale Ave., Rankin/Industrial, Photography, H
- 27 Eric Schumacher, 2014 Oakdale Ave., Rankin/Industrial, Photography, H

Oakdale Painting Studio, 2014 Oakdale Ave., Industrial/Rankin

- 28 Dorothy Connelly, Painting
- 29 John Melvin, Painting
- 30 Karen Olsen-Dunn, Painting
- 31 Carol Rienecker, Painting
- 32 Bob Armstrong, Painting
- 33 Larry Robinson, Painting
- 34 Xenia von Wedel, Painting
- 35 Yvonne Chu, Painting
- 36 Jefferson Mack, 2261 Shafter Ave., Industrial/Bayshore, Sculpture, H
- 42 Schnetzer Photography, 1345 Rhode Island St., 24th/25th Sts., Photography
- 42a David Gentry, 1133 Wisconsin St., Connecticut/25th St., Watercolor
- 43 Ann Brinkley, 1912 23rd St., Carolina/Wisconsin, Painting

SFAI Graduate Studios, 2565 3rd St. Fl. 2 Ste. 241, 22nd/23rd Sts., H

- 44 Juan Jose Alonso, Painting
- 45 Rosie O'Gorman, Painting
- 46 Hyun Su Park, Painting
- 47 Jeannie Pettigrew, Painting
- 48 Yesim Sayan, Printmaking
- 49 Michelle Mansour, Painting

Art Circle, 2565 3rd St. #303, 22nd/23rd Sts., H

- 51 Linda Lee Boyd, Printmaking
- 52 Jessica Dunne, Printmaking
- 53 Frank Flaherty, Painting
- 54 Art Hazelwood, Printmaking
- 55 Zach G. O'Hara, Painting
- 56 Xavier Viramontes, Printmaking
- 57 Hideo C. Yoshida, Mixed media

Graphic Arts Workshop, 2565 3rd St. #305, 22nd/23rd Sts., H

- 60 Simon Fillat, Printmaking
- 61 Alice Gibbons, Printmaking
- 62 Mary Huizinga, Printmaking
- 63 Becky Jennings, Printmaking
- 64 Ling Liu, Printmaking
- 65 Mary Matlage, Printmaking
- 66 Gloria Morales, Printmaking
- 67 Cornelia A. Nevitt, Ceramics
- 68 Sarah Newton, Printmaking
- 69 Anthony Ryan, Printmaking
- 70 Kumiko Tanaka, Printmaking
- 71 Beth Weintraub, Printmaking
- 72 D. Gomez, Printmaking
- 73 Elizabeth Saintings, Printmaking
- 74 Hee Jae Suh, Printmaking

Gallery 306, 2565 3rd St. #306, 22nd/23rd Sts., H

- 75 Julie Baker, Painting
- 76 Diane Fredericks, Printmaking
- 77 Peter Leone McCormick, Printmaking
- 78 Missy Nery, Printmaking
- 79 Lydia Ricci, Printmaking
- 80 Mirna Rivera, Printmaking
- 83 Tim Andrews, 2565 3rd St. #317, 22nd/23rd Sts., Photography, H

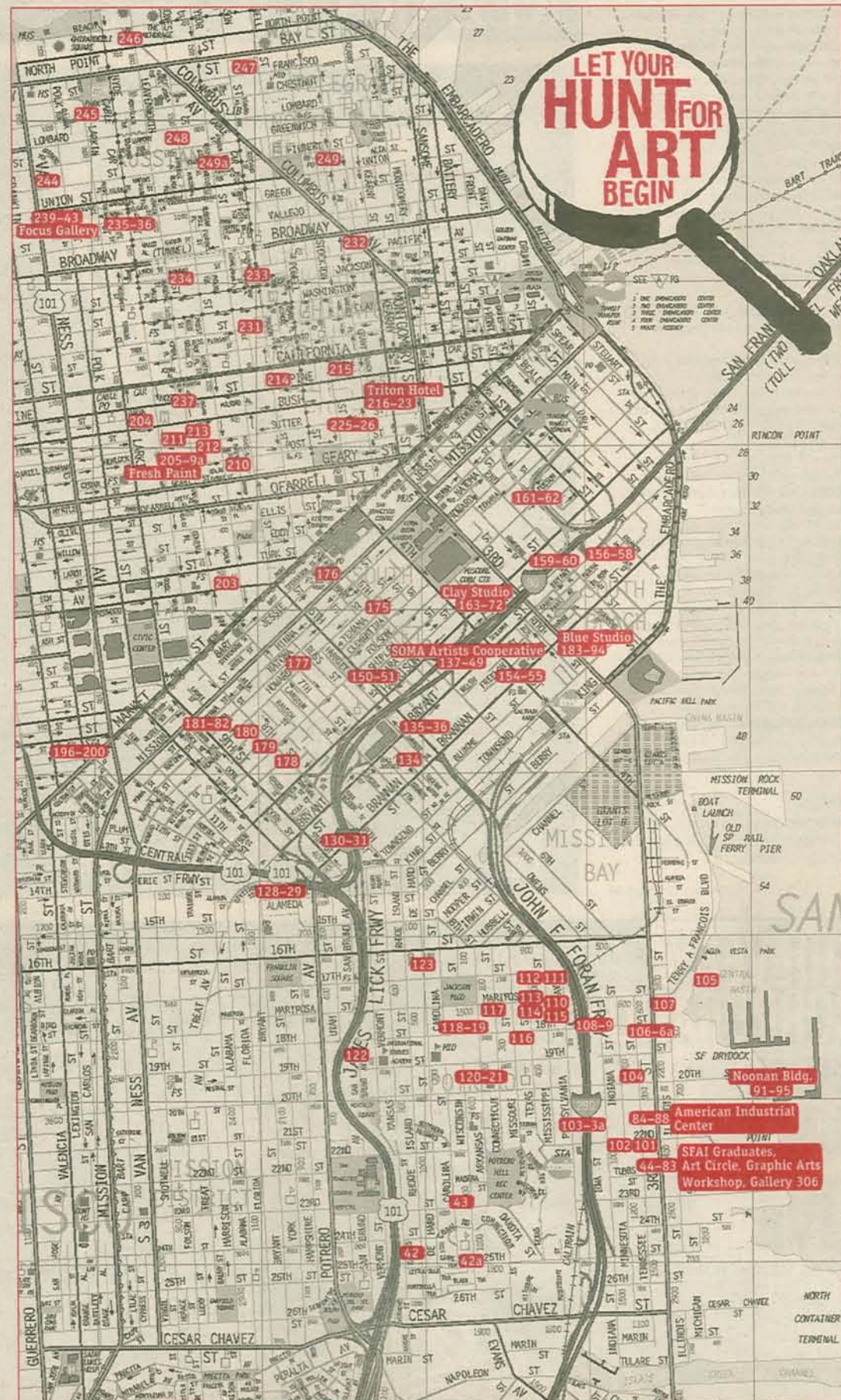
American Industrial Center, 2325 3rd St., 20th/22nd Sts., H

- 84 Zanne Christensen, #216, Painting
- 85 M. Koller, #216, Technology/new media
- 86 Pat Wipf, #340, Drawing
- 87 Dominique Bayart, #411, Printmaking
- 88 Lynne Rutter, #411, Painting
- 89 Joyce Hulbert, #338, Mixed media

Noonan Building, Pier 70, 3rd/20th Sts.

- 91 Connie Harris, Painting
- 92 Marti McKee, Printmaking
- 93 Daniel Phil, Painting
- 94 Marsha Giegerich Torkelson, Mixed media
- 95 Anne Wienholt, Painting
- 96 Susan Hyde, Photography
- 97 Leslie Kossoff, Photography
- 101 Vibrata Chromodoris, 816 22nd St., 3rd St./Minnesota, Painting
- 102 Lori Winning, 825-A 22nd St., Minnesota/Tennessee, Mixed media
- 103 Maura Kendrick, 696 Pennsylvania Ave., 22nd/21st Sts., Mixed media, H
- 103a Christine Kendrick, 696 Pennsylvania Ave., 22nd/21st Sts., Printmaking, H
- 104 Elise Nordling, 801 Minnesota St. #9, 20th St., Painting, H
- 105 Anna Poole, 855 Terry A Francois Blvd. (Houseboat Pelicano at "The Ramp"), Mariposa, Painting
- 106 Courtney Booker, 755 Tennessee St. #11, 18th/3rd Sts., Painting, H

ArtSpan's San Francisco Open Studios is a program through which artists open their studios to the public during the four weekends in October. Visitors may explore the workspaces of 900 artists, speak with them and buy art. This map provides the locations of the artists showing this Saturday and Sunday. **Studios are open from 11am to 6pm.** An "H" after the medium indicates handicap accessibility. The Open Studios Exhibition features a sample work by 600 participating artists and is open from 10am - 5pm this weekend and from Noon - 4pm, Tuesday through Friday. The exhibit is at SomARTS, 934 Brannan Street. The free guide to San Francisco Open Studios is available at our exhibit, The Art Store, Tower Records and the deYoung Art Center.



ArtSpan gratefully acknowledges the generosity of ABC 7/KGO-TV, The Art Store, Grants for the Arts/SF Hotel Tax Fund, the San Francisco Bay Guardian, ArtSeal, Deutsche Bank Securities, Inc., Crystal Geyser, Golden Brands Distributing, Richard Grand Foundation, KL Financial Group, Paradigm Promotions, Thomas Bros. Maps/Rand McNally, Tower Records and many individual donors.

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Weekend One | OCTOBER 5-6 | 11AM-6PM | MAP 1-249a



- 106a Gina LoCurcio, 755 Tennessee St. #11, 18th/19th Sts., Painting, H
 106b Jennifer Suttleyre, 755 Tennessee St., #11, 18th/19th Sts., Mixed media, H
 107 Alfredo Tofanelli, 2065 3rd St., Mariposa/18th St., Painting
 108 Lisa Pfeiffer, 615 Indiana St., Mariposa/19th St., Painting
 109 Jenny Pfeiffer, 615 Indiana St., Mariposa/19th St., Photography
 110 Gila Lane, 1001 Mariposa St. #204, Pennsylvania, Photography, H
 111 Elizabeth Brownrigg, 1045 17th St., Mississippi/Pennsylvania, Mixed media
 112 Chitra Revathy, 1045-B 17th St., Mississippi, Painting
 113 Stuart Sheldon, 120 Texas St., 17th St., Painting
 114 Erin Carney, 298 Texas St. #8, 18th St./Mariposa, Painting
 115 Rosie Powell, 223 Mississippi St., Mariposa/18th St., Watercolor
 116 Delisa, 1345 18th St., Missouri/Texas, Mixed media, H
 117 Dawn Patricia Neal, 139 Connecticut St., Mariposa, Painting, H
 118 Lois Llewellyn, 1695 18th St. #314, Carolina/Arkansas, Painting, H
 119 Kirk M. Stoller, 1695 18th St. #413, Arkansas/Carolina, Painting, H
 120 Ailene H. Coffino, 438 Arkansas St., 19th/20th Sts., Watercolor
 121 Nancy Rodger, 438 Arkansas St., 19th/20th Sts., Painting, H
 122 Martha Jones, 632 San Bruno Ave. #7, 18th/19th Sts., Furniture, H
 123 Frank Shaw, 370 De Haro A1-2, 16th/17th Sts., Painting, H
 128 Melissa Wagner, 1340 Bryant St., Division/Alameda, Painting
 129 Roberta A. Weisenburg, 1340 Bryant St., Division/Alameda, Wearable art/jewelry
 130 George Aguilar, 934 Brannan St. Fl. 2, 8th/9th Sts., Technology/new media
 131 Carlos Loarca, 934 Brannan St., 8th/9th Sts., Painting
 134 Pierre-Yves Goavec, 340 Harriet St., Bryant/Brannan, Sculpture
 135 Dana Kawano, 582 6th St., Brannan/Bryant, Mixed media, H
 136 Remarque Loy, 582 6th St., Brannan/Bryant, Mixed media, H

SOMA Artists Cooperative, 689 Bryant St., 4th/5th Sts.

- 137 Louis Bording, Painting
 138 Flora Davis, Mixed media
 139 Renee Eaton, Painting
 140 Tama Greenberg, Painting
 141 Jana Grover, Painting
 142 Norah Hernandez, Installation
 143 Martine Jardel, Painting
 144 Laurielu, Fiber
 145 Nanci Price Scouler, Painting
 146 Linda Sanders Colnett, Mixed media
 147 Anne Subercaseaux, Painting
 148 Deloris Thomas, Painting
 149 Ellen Singletary, Painting

- 150 Damon23'Soule, 214 Clara St., 5th/6th Sts., Painting, H
 151 Faye's Art Weaving, 250-B Clara St., 6th St./5th St., Fiber
 154 Lou DiJoseph, 601 4th St. #322, Brannan, Photography
 156 Ann V. Capitan, 340 Bryant St. Fl. 4, 2nd St./Rincon, Sculpture
 157 Merav Tzur, 340 Bryant St. #405, 2nd St., Drawing
 158 Laurie Wyman-Heron, 340 Bryant St., 2nd St./Main, Watercolor
 159 Mary Button Durell, 461 2nd St. #212, Bryant, Sculpture, H
 160 Mina Markovich, 461 2nd St. C302, Harrison/Bryant, Painting, H
 161 Hansine Pedersen Goran, 528 Folsom St., 1st/2nd Sts., Fiber, H
 162 Brian Ogan, 528 Folsom St., 1st/2nd Sts., Mixed media, H
 162a Fold Bedding, 528 Folsom St., 1st/2nd Sts. Fiber, H
 162b Douglas Heine, 528 Folsom St., 1st/2nd Sts., Mixed media, H

The Clay Studio, 743 Harrison St., 3rd/4th Sts.

- 163 Joyce M. Fujiwara, Ceramics
 164 Gigi Gardner, Ceramics
 165 Georgia Hodges, Ceramics
 166 Nora Krus, Sculpture
 167 Beth Ozarow, Sculpture
 168 Arielle Taylor, Ceramics
 169 Wendy Testu, Ceramics
 170 Derik Van Beers, Mixed media
 171 Louisa Van Leer, Mixed media
 172 Tim Yankosky, Mixed media
 175 James Stanley Daugherty, 245 5th St. #311, Howard/Folsom, Photography, H
 176 April Hankins, 66 Mint St. Fl. 2, Mission/Jessie, Painting, H
 177 Anna Mir, 142 Russ St. #6, Howard, Painting
 178 Michael Smit, 301 8th St. #220, Folsom/Harrison, Painting, H
 179 Liz Mamorsky, 739 Clementina St., 8th/9th Sts., Painting
 180 Gordon Sizelove, 721 Tehama St., 8th St./Howard, Painting, H
 181 Martin Freeman, 132 9th St. #304, Howard/Mission, Sculpture
 182 Joel Hoyer, 132 9th St. #304, Mission/Howard, Mixed media

Blue Studio, 683 3rd St. Fl. 4, Brannan/Townsend

- 183 Susannah Bettag, Painting
 184 Blair Bradshaw, Painting
 185 Karen Bradshaw, Painting
 186 Clark Buckner, Mixed media
 187 Dana Chen, Painting
 188 Sidnea D'Amico, Mixed media
 189 Chris Dorosz, Painting
 190 Victoria Fountas, Sculpture
 191 Christine Hanlon, Painting
 192 Catherine Saiki, Painting
 193 Catherine Weitzman, Wearable art/jewelry
 194 Chad E. Xavier, Drawing

Market St. Gallery, 1554 Market St., Van Ness/Franklin, H

- 196 Sylvia Buettner, Printmaking
 197 Nan Cassidy, Printmaking
 198 Mike Kimball, Painting
 199 Ronald Newman, Printmaking
 200 Donna Sharee, Printmaking

- 203 Kay Weber, 111 Jones St. #1, Golden Gate/Jones, Mixed media, H
 204 Teresa Moore, 1240 Bush St., Larkin/Hyde, Painting, H

Fresh Paint, 761 Post St., Leavenworth/Jones, H

- 205 Sherrod Blankner, Painting
 206 Don Faia, Painting
 207 Diana Losch, Painting
 208 Connie Noyes, Painting
 209 Matthew Silverberg, Painting
 209 Linda M. Wanczyk, Painting
 210 Douglas Brett, 668 Post St., Post/Jones, Sculpture, H
 211 Dirk McCall, 895 Sutter St. #506, Leavenworth/Jones, Painting, H
 212 Gene Kuhn, 765 Sutter St., Jones, Technology/new media
 213 Richard Talbot Hill, 801 Jones St. #501, Bush/Sutter, Painting
 214 Morris Taylor, 855 Pine St. #5, Powell/Mason, Watercolor, H
 215 Nancy Warner, 10 Vinton Ct., Grant/Pine, Photography

Triton Hotel, 342 Grant Ave., Bush/Sutter, H

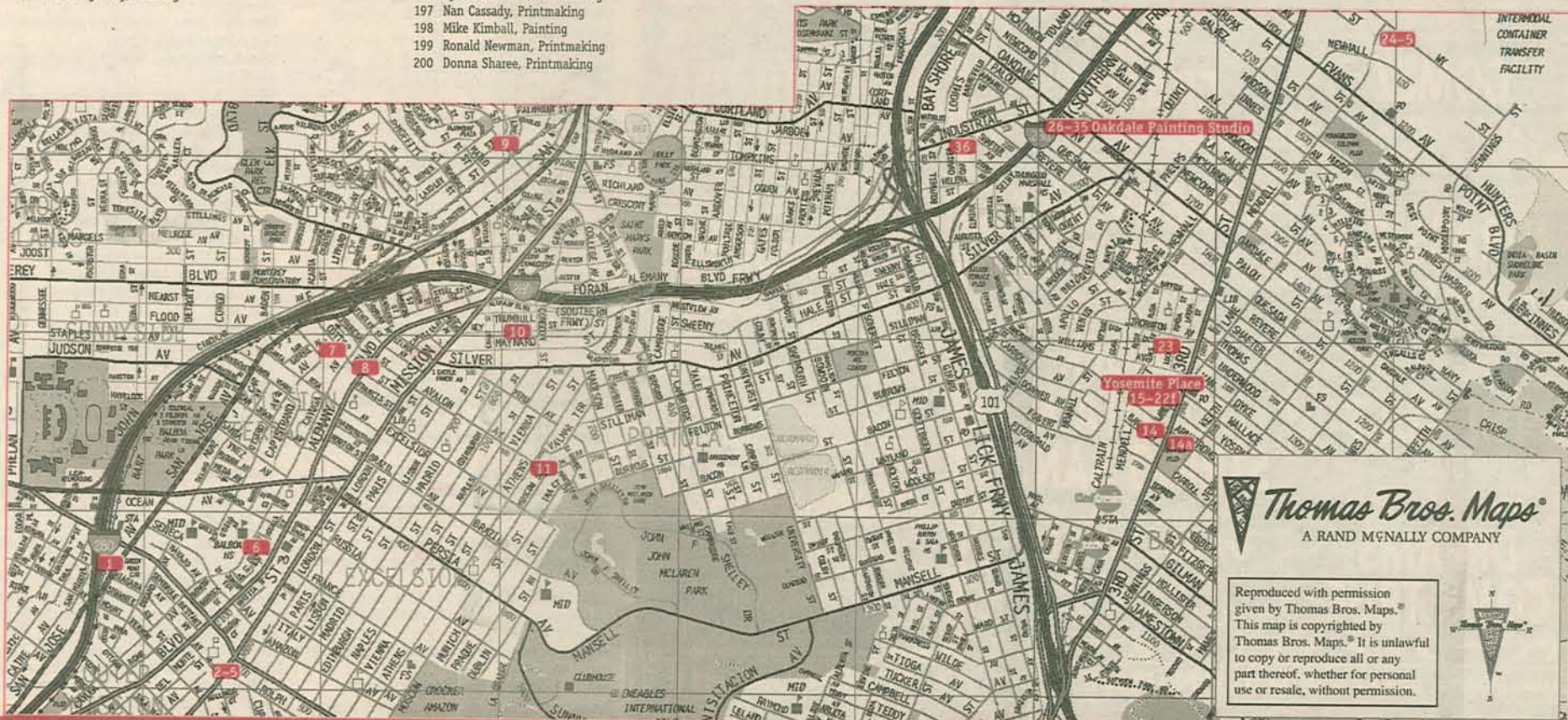
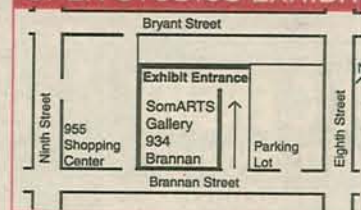
- 216 Randy Antin, Painting
 217 J. Oliver Brooks, Painting
 218 Anne Gomes, Photography
 219 Ines Kramer, Painting
 220 Karen LeGault, Watercolor
 221 Margaret Lucas-Hill, Painting
 222 Liz Maxwell, Painting
 223 Blanka Soltys, Ceramics
 225 Shari Carlson, 315 Sutter St. Fl. 4, Grant/Stockton, Painting, H
 226 Nancy Dobbs Owen, 315 Sutter St. Fl. 4, Grant/Stockton, Wearable art/jewelry, H
 231 Penelope Rose, 1103 Clay St., Taylor/Mason, Wearable art/jewelry, H
 232 Elizabeth Ashcroft, 250 Columbus Ave. #202, Broadway/Pacific, Painting
 233 Beverly Mills, 1369 Mason St., Pacific/Jackson, Mixed media, H
 234 Marian Wallace, 1251 Pacific Ave., Jones/Leavenworth, Painting
 235 Dominique Maxime Genauzeau, 1231 Green St., Larkin/Hyde, Drawing
 236 Marco Flavio Marinucci, 1231 Green St., Hyde/Leavenworth, Printmaking
 237 Gavin Coombs, 946 Leavenworth, Pine/Bush, Painting, H
 238 Patrick Madden, 30 Russell St., Union/Hyde, Painting

Focus Gallery, 2423 Polk St., Union/Filbert, Photography, H

- 239 Craig Fonarow
 240 Michelle Nye
 241 Amie S. Potic
 242 Ann Simms
 243 Susanne Friedrich
 244 Lara Myers, 1424 Filbert St. #3, Polk/Van Ness, Installation
 245 Diana Betancourt, 2677 Larkin St., Chestnut, Photography
 246 Thalia Stratton, 1323 Columbus Ave. Fl. 2, Beach/North Point, Painting
 247 Flicka McGurrin, 475 Francisco St., Powell/Mason, Painting, H
 248 Gerard Dunphy, 2216 Jones St., Greenwich/Lombard, Sculpture
 249 Daniel Macchiarini, 1529-B Grant Ave., Union/Filbert, Wearable art/jewelry, H
 249a Jack Miller, 990 Filbert St., Jones/Taylor, Painting, H



OPEN STUDIOS EXHIBIT



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THE KILLER
H2O The Used Taking Back Sunday
\$20.00 MAIN FLOOR & BALCONY

music listings

Thursday 3

From page 63

Beatdown Jupiter. 8-11pm, free. Outdoor DJ dance party with Delon, Yamu, Add One, and Witches Brew.

The Breaks Ruby Room. 10pm-2am. Deep grooves, old-school hip-hop, and funk. **Flex Talk of the Town**. 9pm, \$5. With Sifu, Gridlok, Arson, and freestyle dance crew Motion. **Radio Retox** Radio, 435 13th St, Oakl; (510) 451-2889. 10pm-2am.

Shattuck Downlow 9pm-2am. Funk, soul, and hip-hop. **Soundboutique** Ivy Room. 10pm. With residents Jen, Jacob, and Sean.

friday 4

Rock/blues/hip-hop

Aeternum, **Judo Rodriguez** Kimo's. 9pm. **B-Side Players** Last Day Saloon. 9pm, \$10. **'Budget Rock Showcase'** Parkside. 8pm. **Comets on Fire**, **Thee Flying Dutchmen**, **Maybellines**, **Killer's Kiss**, **Ghosts**, **Red Barons**, and **Sir Dada** a Lot. **Cheeseballs** and **Bud E Luv Orchestra** Bimbo's 365 Club. 9pm, \$20.

Deep Throats, **Dynasty** Hemlock Tavern. 10pm, \$5.

Explode Lamode Red Devil Lounge. 9pm, \$10.

Jon Cleary and the Absolute Monster Gentlemen Boom Boom Room. 8pm, \$18. Also Sat/5. **Lavay Smith** and **Her Red Hot Skillet Lickers** Cafe du Nord. 10pm, \$8.

Lyrics Born, **Lifesavas**, **D-Sharp** Justice League. 9pm, \$14.

Mortician, **Scar Culture**, **Malignancy** Pound-SF. 8pm, \$12.

Of Montreal, **Call and Response**, **Moore Brothers** Bottom of the Hill. 10pm, \$8.

One Trick Pony, **Headland Band**, **Imps** Tempest. 9pm.

Phillip Walker Biscuits and Blues. 9pm, \$12.50.

Also Sat/5. **Soulive** Fillmore. 9pm, \$25.

Unauthorized Rolling Stones Ireland's 32. 9pm.

Bay Area

Boy Scout, **Riot A-Go-Go** Talk of the Town. 9pm, \$5.

Faye Carroll Oakland Metro. 8pm, \$10.

Ed Ivey's Horn Dogs, **Ray Johnson Band**, **United Brass Workers Front** Starry Plough. 9:30pm, \$6.

Red Meat Ivy Room. 10pm.

Santana, **Ozomatli** Chronicle Pavilion, 2000 Kirker Pass Rd, Concord; (415) 421-TIXS. 7:30pm, \$28.50-\$7.50.

Slaptones Blakes. 9:30pm, \$6.

Jazz/new music

'Asian American Jazz 2002' Japanese Cultural and Community Center of Northern California, 1840 Sutter; 1-877-243-3774, www.asian-improv.com. 8pm, \$15. Through Sun/6. See Critic's Choice.

Donald Bailey Bacar. 10pm.

Black Market Jazz Orchestra Top of the Mark. 9pm-1am.

Brian Melvin Trio Rubicon, 558 Sacramento; 421-7636. 6-10pm, free.

Charles Peterson Trio Bird and Beckett Books, 2788 Diamond; 586-3733. 5:30-7:30pm, free.

Charles Unger Experience with Valencia Les Joulins. 8pm.

Gordon Brisker Quintet Jazz at Pearl's. 9:30pm, free. Also Sat/5.

Tim Hockenberry Paisley's. 8:30-11:30pm.

Hooligans with **Ralph Carney** Rock Soup. 7:30pm.

Frank Jackson, **Jeff Chambers** Bistro 339. 7-11pm.

Jules Broussard Group Enrico's. 7pm.

Ken Fishler Duo Washington Square Bar and Grill. 7-11pm.

Lady Memphis, **King Trio** The View, San Francisco Marriott, 39th floor, 55 Fourth St; 896-1600. 5:30pm-1am.

Post Junk Trio Cosmopolitan Cafe, 121 Spear; 543-4001. 8pm.

Bill T. Roper, **Jeff Chan**, **Margrit Galanter** Meridian Gallery, 545 Sutter; www.meridian-gallery.org. 8pm, \$10.

Ricardo Scales Top of the Mark. 5-8pm.

Eric Shiffrin Laurel Court, Fairmont, 950 Mason; 772-5000. 5-9pm.

Starlight Orchestra Starlight Room. 8:30pm.

Three Thinking Jazz Trio Ana Mandara, 891 Beach; 771-6800. 9pm-12:30am.

Tony Saunders' Jazz Trio John's Grill, 63 Ellis; 986-0069. 6:30-10pm.

Urban Jazz Mob Le Colonial, 20 Cosmo Pl; 931-3600. 5pm, free.

Gini Wilson Moose's. 8pm.

Bay Area

Apple Jack and friends Downtown. 8pm.

Gregory Duke Yoshi's. 8 and 10pm, \$26.

Through Sun/6. **Neurohumors** Jupiter. 8-11pm, free.

Vince Wallace Soft Notes Club, 355 19th St, Oakl; (510) 444-7587. 2-5pm, free.

Folk/world/country

Susana Baca Great American Music Hall. 8 and 10:30pm, \$20.

Lila Downs Brava Theater Center, 2789 24th St; 647-2822. 8pm, \$22-24. Through Sun/6.

See 8 Days a Week, page 54.

Teja Gerkin, **Garrin Benfield**, **Melissa Dougherty** Dolores Park Cafe. 7:30pm, \$5.

Buddy and Julie Miller, **Stacey Earle** and **Mark Stuart** Slim's. 9pm, \$15.

Rolando Morales Ramp. 5:30-7:30pm.

Kim Richey Cafe du Nord. 7:30pm. See review in Noise.

Waybacks Plough and Stars. 9pm.

Bay Area

Earl Zero 19 Broadway. 9pm, \$8.

Tony Marcus and **Patrice Haan** Freight and Salvage. 8pm, \$16.50.

'Tribute to Victor Jara' La Peña Cultural Center. 8:30pm, \$8.

Dance clubs

Ambi Sonic Oxygen Bar. 9pm-2am, free. With Azimuth and Xan-X.

Blasthaus Seven Year Anniversary Club Six. 9pm-4am. With Daft Punk, Kyoto Jazz Massive, and Future Shock DJs.

Breakout Pow! A Cocktail Lounge. 6-10pm.

Hip-hop, acid-jazz, downtempo, and soul with Joker.

Cafe Arguello 1499 Valencia; 643-3160. 8-10pm, free. Flamenco dancing.

Candy Sacrifice. 10pm-2am, \$5. Hip-hop, rock, and new wave with Spin and guests.

Chula The Stud. 9pm-3am. Dance party for women.

Club NV 9:30pm. House and salsa with Greg Lopez, Von, and Tony O.

Club Nzinga El Rio. 9pm, \$7. Jose Ruiz spins world beat.

CODE DNA Lounge. 9pm. Psytrance, hardcore, jungle, and electro.

Deeper House Fuse. 6pm-2am, free. Deep house and disco with DJs David Hawthorn, Nate, and guests.

DJ's Friday The Top. 9pm.

F Cloud 9 Motel. 9pm-3am, \$15. House music with DJ Frenchy Le Freak and rotating guests.

Fag Fridays Endup. 10pm-5:30am, \$8. With residents Rolo and Ruben Mancias.

Fake Cat Club. 10pm-3am, \$6. Synthpop, new wave, electro, punk, Britpop, hip-hop, and indie.

Fiendish Jezebels Joint. 9:30pm-2am, free. Dark pop, death disco, and cyber rock with DJs Fernando, Pimprock, and Rodent.

Glitter Glas Kat. 9:30pm-2am. Soul and deep house.

Going Down 10pm-2am. With DJ Chris Orr.

Hai Karate Hush Hush Lounge. 10pm-2am, \$5. With DJs Neel N. Kizmaz and Ziploc.

Hemisphere Lingba Lounge, 1469 18th St; 355-0001. 10pm-2am, free. Drum 'n' bass with Freya, Zigmund Void, Sifu, Audio Angel, Shannon, and Frogger.

Jazz Future Buzz 9. 10pm-2am, \$5. Broken beat, downtempo, and nu jazz.

Mediterranean Nights Piyassa Restaurant, 1686 Market; 864-3700. 10pm-2am. Greek, Turkish, French, Arabic, Persian, Spanish, Top 40, and '70s music.

On the Corner Movida Lounge. 9pm-2am, free. Hip-hop, downtempo, dancehall, and more.

Polly Esther's 9pm-2am. '70s disco, '80s retro, and '90s house and hip-hop.

Pop An Sabin. 9pm-2am, \$5-10. Minimal house and techno pop with Broker/Dealer, Matt Biederman, and guests.

Continued on page 68

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 Dj King Coffin spinning Indian,
 middle eastern, and latin grooves

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 NuYorican grooves, afro-latin
 beats, and brazilian rhythms,
 blended by Vanka and guests.

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 6-8pm
 \$1 PBR Pint
 \$3 Well Drinks

PDA Encouraged!
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 unless otherwise noted

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TUESDAY - OCTOBER 8TH

DIANA AND GIOVANNI, THE MARGARITA
KING presents AYKARAMBA

"The Best Tuesday Night Salsa in the City"
Dance Social with 7pm Beginner Salsa
Lesson
2ND SALSA LESSONS with RICARDO TELLEZ @ 8PM
LIVE MUSIC @ 10PM: JULIO BRAVO y su ORQUESTA
SALSABOR
SALSA PERFORMANCE by RICASALSA DANCE CO.
& PETER OHIO & LASHION BANKS
(of Latin Fusion Dance Co.)
DJ OSCAR

Hosts: Diana and Giovanni
"The Margarita King"
Media Host LATIN EYES - KRON 4

THURSDAY - OCTOBER 10TH

"URBAN GOING WILD"
Soul Disco 20th Anniversary VIP party @ 7pm
Wild 94.9 Urban Grooves & Old School Showcase
@ 9:30pm with Wild 94.9 Street Team
Featuring DJs JOSE MELENDEZ,
LESLIE PEREZ, & MIXTRESS
CD Giveaways, T-shirts and more.

Upstairs @ Café 520 (The Restaurant)
R&B SUPER CLUB with KBLX
7:30pm - Midnight
Live R&B Old School at your table with
"PURE ECSTASY" (The View - Marriott Hotel,
Top of the Mark - Mark Hopkins, Starlet Room)

SATURDAY - OCTOBER 12TH

LA's GLO PROMOTIONS "MERGE"
w/CLUB TEXTURE S.F.
Doors open at 9:30pm
Club Hits "Disco" House "Urban"
DJ's KASH - Los Angeles, London - Rare Grooves,
Club Hits, mix of 80's
DJ Smooth - San Francisco, Club Hits, Urban
DJ JOJO - San Francisco, Retro & Disco
DJ Durben - San Francisco, House.

MEN OF EXOTICA for the Ladies @ 11pm

Every Night Dinner Special
\$55 Anniversary Dinner package 6pm - 8:00pm
(up to 4 persons)

Crisp Calamari Glas Kat Style, Chopped Chicken Breast Salad w/spicy
lime vinaigrette, Grilled Salmon w/ Linguini & Tomatoes Cream
Sauce, Jumbo Sea Scallops Garlic w/Wild Mushrooms, Roasted Rack
of New Zealand Lamb, Thai Fried Rice, Gelato Ice Cream.

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WEDNESDAY - OCTOBER 9TH

EXOTICA MARATHON & GOGO TRIBE SPECTACULAR
"San Francisco's only Las Vegas Style Revue"
Hosted By: The Ravan Bros., The Disco DIVA,
KTG & Joseph

Ten of the Finest Male & Female
Dancers for only \$10
After Work Showcase 7pm
Evening Showcase @ 10:30pm & Wild 94.9
Street Team
Urban Grooves & House:
Resident 2 Fresh & Back from Amsterdam,
The Original DJ EFX

FRIDAY - OCTOBER 11TH

"XPLICIT's presents
"DREAM FASHION SHOW"
Club Wear & Sexy Lingerie from Top Union Square Stores
& upcoming Designers for the Academy Art College.
Featuring Male & Female import models from Xotics, &
Hai Thai - Miss SF Chinatown, Miss Asian America,
Kailla Yu - Playboy Model & Recording Artist.
Doors open at 9:30pm
Urban Grooves "House" Trance
DJs Ironman, Vinom, Bev - Urban Grooves
DJs Cheston Wong, Turnstylz,
Megaman, Hideki - Trance & House Lounge
Fund Raiser for Ovarian Cancer Society
Upstairs @ Café 520 (The Restaurant)
Ali Ravan & Lori Million Presents
SPECIAL VIP Event: "FAMOUS"
Visual Stimulation by: GOGOTRIBE
Audio Enticements by: DJ 2 Fresh & DJ EFX
Hosted by: The Ravan Bros., The Disco DIVA,
Lee & KTG

SUNDAY - OCTOBER 13TH

COMEDY SCENE and JACK LODICA
presents
"27th San Francisco's Annual
Standup Comedy Competition"
open at 6:00pm
UPN 44 / CABLE 45 & Fox Network
Be a part of this national Live Broadcast.
200 applications to the final 5. Who will be the next
Robin Williams, Paula Jones or Whoopi Goldberg?
Grand Prize \$15,000

music listings

Friday 4

From page 66

Sexotica Make-Out Room. 10pm, free. Indian,
Middle Eastern, and Latin grooves with DJ
King Coffin.
Sojourn RoHan Lounge. 9pm-1am, free. House
and breaks with DJs Ted and Fred.
Spundae 1015 Folsom. 9pm. With John
Creamer and Stephanie K.
Storyville "4 the Love," 7-10pm, free. Classic
soul, slow jams, and R&B ballads with Tomas,
Consuelo, Rasta Cue Tip, and Wisdom. "True
Skool," 10pm-2am, \$7-10. Funk, dancehall,
and hip-hop classics.
Super Fluff Skirt Cellar. 9pm-2am, \$5. '80s,
rock, disco, R&B, and hip-hop.
Sweet Blind Tiger 10pm-2am, \$5. With Nor-
man Stradley and Sherif.
Variance 26 Mix. 10pm-2am, \$5. With Brent
Northey, Mark Sires, Paul Harbison, and
Brian Schmitt.
Wish 1539 Folsom; 278-WISH. 6-9pm. A
weekly happy hour with Om DJs.
Yard and Foreign Galaxy Club. 10pm-2am, \$5.
Dancehall, hip-hop, world beat, and soul
with DJs Ross Hogg and Needles.

Bay Area

Funk Fridays Eli's Mile High Club. 10pm-2am.
With DJ E-Natural.
1001 Nights Club Fusetti. 9pm-2am, \$10. Ara-
bic, Persian, Turkish, and international music
with DJ Raffy.
Party Classix Radio, 435 13th St, Oakl; (510)
451-2889. 10pm-2am.
Ruby Room 10pm-2am. '70s and '80s glam
rock and pop music.
Shattuck Downlow 8pm-2am. Funk, soul, and
hip-hop.

saturday 5

Rock/blues/hip-hop

Blue Crown Hemlock Tavern. 10pm, \$6.
"Budget Rock Showcase" Parkside. 4:15pm.
Lyres, Sermon, SLA, Flakes, Thee Mighty
Kegmen, Easys, Omens, Orangutones,
Teenage Harlets, Stereowire Titans, and Cashiers.
Clinic, Apples in Stereo, Kaito Bimbo's 365
Club. 9pm, \$15. Also Sun/6.
Elf Farm Raffle, Koi, Ones and Zeros, Fellatia,
Eminent Pound-SF 9pm, \$10.
Exile Follies Great American Music Hall.
9pm, \$20.
Galaxy Chamber, Fontain's Muse, Funeral in
Berlin Club Galia. 9pm, \$10.
Jon Cleary and the Absolute Monster Gentle-
men Boom Boom Room. 8pm, \$18.
Josh Fix and the Furious Force, Ten Ton
Chicken Last Day Saloon. 9pm, \$7.
Keelhaul, 400 Blows, Tusk Kimo's. 9pm, \$5.
Lessick, Ill Lit Café du Nord. 9:30pm, \$5. See 8
Days a Week, page 54.
Queens of the Stone Age, ... And You Will
Know Us by the Trail of Dead Fillmore. 9pm,
\$21.50.
Phillip Walker Biscuits and Blues. 9pm, \$15.
Zoo Station Ireland's 32. 9pm.

Bay Area

Andy Santana and the West Coast Playboys
Ivy Room. 10pm.
Faye Carroll Oakland Metro. 8pm, \$10.
Moore Brothers, Yuji Oniki, DJ Busta Cuts and
DJ Andrew Starry Plough 9:30pm, \$5.
October Allied, One Step Shift, Impulse Items
Talk of the Town 9pm, \$5.
Passenger, Hebro Blakes. 9:30pm, \$5.
35R 19 Broadway. 9pm, \$7.
Santana, Ozomatli Shoreline Amphitheatre, 1
Amphitheatre Parkway, Mountain View; (415)
421-TIXS. 7:30pm, \$25.50-55.50.

Jazz/new music

Aaronius Trio Rock Soup. 7:30pm.
"Asian American Jazz 2002" Japanese Cultural
and Community Center of Northern Califor-
nia, 1840 Sutter; 1-877-243-3774, www.asian-
improv.com. 8pm, \$15. Through Sun/6. See
Critic's Choice.
Bing and friends Rock Soup. Noon.
"BJ Papa Jazz Jam" Cafe Prague, 584 Pacific;
433-3811. 11pm.
Black Market Jazz Orchestra Top of the Mark.
9pm-1am.

Dick Conte Duo Washington Square Bar and
Grill. 7-11pm.
Cynthia Bythell Group Enrico's. 8pm.
Gordon Brisker Quintet Jazz at Pearl's.
9:30pm, free.
Mario Guarneri with the Guarneri Jazz Quar-
teret San Francisco Conservatory of Music, Hell-
man Hall, 1201 Ortega; 759-3475. 8pm.
Jacinta and Larry Vuckovich Bistro 339. 7-
11pm.
Frank Jackson, Jeff Chambers Paisley's. 8:30-
11:30pm.
King Trio The View, San Francisco Marriott,
39th floor, 55 Fourth St; 896-1600. 9pm-1am.
Larry Douglas Quintet with Cecil Wells Les
Jouins. 8pm.
Ken Muir Moose's. 8pm.
Rova Amoeba Music. 2pm.
Saya Saito Bacar. 10pm.
Eric Shifrin Fairmont, Laurel Court, 950 Mason;
772-5000. 5-9pm.
Three Thinking Jazz Trio Ana Mandara, 891
Beach; 771-6800. 9pm-12:30am.
Tony Saunders' Jazz Trio John's Grill, 63 Ellis;
986-0069. 6:30-10pm.
Walter Earl Band Cosmopolitan Cafe, 121
Spear; 543-4001. 7pm.

Bay Area

Gregory Duke Yoshi's. 8 and 10pm, \$26.
Through Sun/6.
Mal Sharpe and friends Downtown. 8pm.

Folk/world/country

"Artopia" Union Square;
www.artistsguildsf.com. 1-3pm. Featuring the
Nigerian Brothers, Danny Nguyen Dancers,
and Amor Indio.
Charanson Ramp. 4:30-7:30pm.
Lila Downs Brava Theater Center, 2789 24th
St; 647-2822. 8pm, \$22-24. Through Sun/6.
See 8 Days a Week, page 54.
San Francisco Gu-Zheng Music Society
Herbst Theatre, 401 Van Ness; 392-4400.
7pm, \$20-35.
"Reggae in the Park" Sharon Meadow, Golden
Gate Park, Kezar and John F Kennedy Dr; 458-
1988. Noon, \$10-25. With Tchiya Amet,
Thomas Mapfumo and Blacks Unlimited,
Itals, and Luciano with the Messenjah Band.
"Strictly Bluegrass 2002" Speedway Meadow,
Golden Gate Park, Transverse and John F
Kennedy Dr; www.strictlybluegrass.com.
11am-7pm, free. Featuring Steve Earle and
the Bluegrass Dukes, Blue Highway, Tim
O'Brien, Keystone Station, Hazel Dickens,
Lynn Morris Band, Jimmie Dale Gilmore,
Stacey Earle and Mark Stuart, Crooked Jades,
Kim Richey, Road Oilers, Bluegrass Intentions,
Jeanie and Chuck's Country Roundup, Belle
Monroe and Her Brewglass Boyz, Strung-
Over!, and the David Thom Band. Also
Sun/6. See review in Noise.
Vivendo de Pao Elbo Room. 10pm, \$7.
Séan Walsh Plough and Stars. 9pm.

Bay Area

House Jacks Freight and Salvage. 5 and 8pm,
\$17.50.
Montreal Weekend, Kenni and friends, Jared
Karol Temescal Arts Center, 511 48th St, Oakl;
(510) 531-6560. 8pm, \$6-10.
Steve Seskin, Garrin Benfield Home of
Truth, 1300 Grand, Alameda; 522-3366.
7:30pm, \$5-10.

Dance clubs

An Bodhran 668 Haight; 431-4724. 10pm-
2am, free. With Rocket Morton.
Arrow 10pm-2am. Rock 'n' roll with DJ Jeff.
Asylum Jezebels Joint. 9:30pm-2am, free.
Punk, glam, death rock, and dark wave with
Shane, Rick A Mortis, and Arusha.
Beat Salad Laszlo. 8pm-2am. With DJ Kenni.
Body Music Cat Club. 10pm. With Eric Baca,
David Harness, and Ruben Mancias.
Bottom Heavy The Top. 7pm-10pm. With J
Falcone, John Paul, Fiction, Dom Some, and
Enzyme. 10pm-2am. U.K. garage and drum
'n' bass with rotating residents.
Cafe Arguello 1499 Valencia; 643-3160. 8-
10pm, free. Flamenco dancing.
Colorwheel Oxygen Bar. 9pm-2am, free.
Jazzy beats, downtempo, hip-hop, house,
and more.
Electrolush Blind Tiger. 10pm-2am, \$5. Un-
derground house music with rotating DJs.

Continued on page 70

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UPCOMING

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OCT. 10 - Earthwise presents @ 21 Grand, 8:30pm
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OCT. 9 - Boom Boom Room
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music listings

Saturday 5

From page 68

Flava Storyville. 10pm, \$8-10. Hip-hop with rotating residents.

Gloss Sno-Drift. 9pm. Deep house.

Ice Backflip. 10pm-2am, \$10. House music.

Jive Big Heart City. 10pm-4am. Urban grooves with Daniella, Jerry Ross, Kevin Armstrong, Trevor Mijares, and others.

Kinkyfunky Club Six. 9pm-4am, \$10.

Liquid Liquid. 9pm-3am, \$3. House and techno with Dave Kirkland.

Misturada Make-Out Room. 10pm, free. Afro-Latin beats and Brazilian rhythms with Vanka and guests.

Phusion 26 Mix. 9pm-2am, \$5. Funk, electro, and soul with Jonah Sharp and Andrew Jervis.

Polly Esther's 9pm-2am. '70s disco, '80s retro, and '90s house and hip-hop.

Revolver Nickie's BBQ. 9pm-2am. With Bulletproof DJs and guests.

Royale 10pm-2am, free. With Zatch, DJ Cyruss, and Toph One.

La Rumba Sigue Kelly's Mission Rock. 3:30-8pm, \$6. Salsa dance club with DJ Ivette Fuentes.

Sex with Machines Arrow. 10pm. Electro, hip-hop, disco, and new wave with DJ Jeffroedeziack.

Social Call Beauty Bar. 10pm-2am, free. Classic soul, rock, and hip-hop with Little Gabe.

Soul Cinema Amnesia. 9pm-2am, \$5. Soulful house and funky breaks with DJ Little John.

Soul-phisticated RoHan Lounge. 9pm-1am, free. DJ Choe spins hip-hop, funk, reggae, and rare grooves.

Sound Factory 9:30-10:30pm. Happy hour.

Strawberry Endup. 10pm-4am, \$10. Hip-hop with Kuttin Kandi, J-Boogie, DJ Black, and Toph One.

Sugar The Stud. 9pm.

Supastar Sacrifice. 10pm-2am, \$5. With local DJs.

Tease Pow! A Cocktail Lounge. 9pm, \$3. House with DJ Dimilo.

Texture Glas Kat. 9:30pm-3:30am. House, classic soul, urban grooves, and '70s and '80s retro funk with residents.

Undertone Julip. 8pm-2am. With L. Ron Hubba Hubba and Junior Esteban.

Unity Fuse. 9pm-2am. House music.

Voluptuous Vibes The Phoenix. 811 Valencia; 695-1811. 10pm. Funky house, breaks, and hip-hop with DJ Amberlee and guests.

Wiggle An Sabin. 8pm-2am, \$5. Downtempo, house, and breaks with DJ Believe, Michael, Ron Ison, DJ Freak, and Swank.

Zodiac Studio Z. 9pm-5am, \$15, free on your Zodiac sign. A psychedelic-art warehouse-style nightclub with DJs solar, Jeff Chandler, and guests.

Bay Area

Fusetti's Saturday Night Club Fusetti. 10pm. Radio 435 13th St. Oakl; (510) 451-2889. 10pm-2am. '70s and '80s glam, rock, and pop.

The Reagan Years Ruby Room. 10pm-2am. '80s music.

Shattuck Downlow 8pm-2am. Hip-hop and dancehall.

sunday 6

Rock/blues/hip-hop

Marvin Banks Ramp. 4:30-8pm.

Better than Ezra, Cowboy Mouth Fillmore. 8pm, \$25.

'Blues Jam' Rich's Club 93, 93 Ninth St; 621-6183. 3-7pm, free.

'Budget Rock Showcase' Parkside. 5:30pm. Lyres, Phantom Surfers, Harold Ray: Live in Concert, Bobbyteens, Jewws, Nagg, Saturn V, Rock n Roll Adventure Kids, "mystery hipster band," and Radio Reelers.

Clinic, Apples in Stereo, Kaito Bimbo's 365 Club. 9pm, \$15.

Doves, My Morning Jacket Slim's. 8pm, \$21.50.

Headlands Band, Le Sans Culottes, Alex Walsh Band Club Galia. 7pm, \$8.

'Local Blues Spotlight' Biscuits and Blues. 8:30pm, \$5.

Snappcase, Boy Sets Fire, Atréyu, Time in Malta Great American Music Hall. 8pm, \$12.50.

Spectraphonic, Drift Hemlock Tavern. 10pm, \$5.

Andy Stochansky Cafe du Nord. 9pm, \$7.

Von Bondies, Please, Jipsters Bottom of the Hill. 9pm, \$10.

Bay Area

Harry Belafonte Paramount Theater. 7:30pm, \$35.75-55.75.

Deface, Strung Up, Cheapskate Talk of the Town. 8pm.

J.L. Stiles Trio Cato's Ale House. 6-9pm, free.

'KBLX Soul Music Festival' Chronicle Pavilion, 2000 Kirker Pass Rd, Concord; (415) 421-TIXS. 2pm.

'Viv and a Movie' 19 Broadway. 9pm, \$5.

Yaphet Kotto, Fleshes, Lesser of Two, Desmadre en Crisis Gilman. 5pm, \$5. A benefit for the October 22nd Coalition against police brutality.

Jazz/new music

Danny Armstrong, Larry Vuckovich, Paul Breslin, Danny Spencer Bistro 399. 5-8pm, \$10.

Don Asher Moore's. 11:30am-2pm.

'Asian American Jazz 2002' Locis 1640 Post, 1640 Post; 1-877-243-3774, www.asianimprov.com. 8pm, \$15. Through Sun/6. See Critic's Choice.

Bill 'Doc' Webster Band Les Joullins. 8pm.

Michael Bluestein, Realistic with DJ Aspect Tongue and Groove. 9pm, \$5.

Caroline and Fletcher Duo Rock Soup. 11:30am.

Clairdee Plush Room. 7:30pm, \$20.

Walter Earl Enrico's. 7pm.

Ezra Gale Quartet Albion, 3139 16th St; 552-8558. 6pm.

Mike Greensill and friends Moore's. 7-10pm.

Jason Myers Trio Houston's, 1800 Montgomery; 392-9280. 6pm.

Alex Kalleo Washington Square Bar and Grill. 7-10pm.

Dave McNab Bacar. 8pm.

Realistic, DJ Aspect Tongue and Groove. 9pm, \$5.

David Sayen and Jason Martineau Rock Soup. 7:30pm.

Ricardo Scales Top of the Mark. 6-10pm.

Tony Saunders' Jazz Trio John's Grill, 63 Ellis; 986-0069. 6:30-10pm.

Fred Zimmerman Top of the Mark. 10am-2pm.

Bay Area

Stephanie Bruce La Peña Cultural Center. 7pm, \$14.

Gregory Duke Yoshi's. 2 and 8pm, \$5-26.

Ledisi, the Braxton Brothers Jazzschool, 2087 Addison, Berk; (510) 845-5373. 4:30pm, \$10-15.

'Sunday Jazz Jam Session' Bluesville, 131 Broadway, Oakl (510) 893-6215. 7pm.

Tangria Jazz Group Blakes. 9:30pm, \$3.

Vince Wallace Bulldog Coffee Shop, 1739 Broadway, Oakl; (510) 502-1485. 2-5pm, free.

Folk/world/country

Arte y Compás Timo's Restaurant, 842 Valencia; 647-0558. 7:30 and 9pm. Traditional music and dance from Andalusia, Southern Spain.

Lila Downs Brava Theater Center, 2789 24th St; 647-2822. 8pm, \$22-24. See 8 Days a Week, page 54.

Theo Paige, David Brewer, George Grasso Plough and Stars. 9pm.

Leila Shaleen Johnny Foley's. 9pm.

'Reggae in the Park' Sharon Meadow, Golden Gate Park, Kezar and John F Kennedy Dr; 458-1988. Noon, \$10-25. With Youth Exodus, Caribbean Pulse, Junior Reid and the One Blood Band, and Toots and the Maytals.

'Strictly Bluegrass 2002' Speedway Meadow, Golden Gate Park, Transverse and John F Kennedy Dr; www.strictlybluegrass.com. 11am-7pm, free. Featuring Emmylou Harris, Hot Rize, Peter Rowan and the Rowan Brothers, Peasall Sisters, Dale Ann Bradley and Coon Creek, Bluegrass Homecoming, Eileen Ivers Band, Jerry and Tammy Sullivan, Jim White, Tift Merritt, Alison Brown, Chuck Prophet, Warblers, Trout's Rustic Revelers, Dark Hollow, All Wrecked Up, and Alhambra Valley Band.

'Tango in the Gardens' Yerba Buena Gardens, Esplanade Gardens, Mission and Third; 543-1718. 1-5pm, free. With Tango No. 9.

Seamus Walsh Ireland's 32. 9pm.

Bay Area

Jimmie Dale Gilmore Freight and Salvage. 8pm, \$18.50.

'Starry Irish Music Session' Starry Plough. 8pm.

Continued on page 72



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music listings

Sunday 6

From page 70

Dance clubs

Club Compression Cellar. 9pm-2am, \$5. Drum 'n' bass with residents and guests.

Club Havana Jelly's. 4pm, \$7. Latin music.

Dalva 9pm-1am, free. With DJ Anna and Philip Sherburne.

Death Rock Booty Call The Stud. 9pm-3am. Rock 'n' roll dance party.

Devotion Endup. 8pm, \$10. House music with DJ Ruben Mancias and guest Mauricio Aviles.

Dub Mission Elbo Room. 9pm-2am, \$5. With DJs Ludichris and Maneesh the Twister.

For Those Who Know An Sibin. 9pm-2am, \$3. Underground hip-hop, funk, soul, and breaks.

Give N Pow! A Cocktail Lounge. 7pm-2am. House, Brazilian house, and breaks with Dustin, Riddler, and Mosses.

Hella Tight Nickie's BBQ. 10pm-2am, \$5. With Vinnie Esparza, Jonny Deeper, and Asti Spumanti.

Juke Joint Julip. 9pm-2am, free. With Toph One.

Luscious Liquid 10pm-2am. Deep tribal, hard progressive, and house with Dharma, Unity, Origin, and guest DJs.

Nice and Easy Oxygen Bar. 8pm-midnight, free. Ambient and downtempo with Matt, Garth, and special guests.

Rebirth 330 Ritch. 10pm. Soul and hip-hop with Henry, Joe Quixx, Kevvy Kev, and Will.

Reggae Sundaze Nickie's BBQ. 9pm-2am, \$5. Reggae music spun by DJ Ras David I.

Salamat Sundays Club Tropi Gala, 358 Ocean; 282-7910. 9pm-2am, \$12. Latin-fused Middle Eastern music with DJ Medi and the Arabian Knights Band.

SalsaCrazy Sunday Metronome Ballroom. 6:30-11:30pm, \$6-15. Salsa dance social and dance lessons.

Selector Sundays Blind Tiger. 9pm-2am, \$5. With the Unsung Heroes.

Shack Up! Arrow. 10pm-2am, free. Indie, art rock, soul, psychedelic, new wave, and funk with Tony Machine, Charles Kutch, and Melanie Valentine.

Spundae 1015 Folsom. 9pm-6am, \$5. With rotating DJs and special guests.

Storytelling Night Odeon Bar. 7pm-2am. Hosted by Jerico Reese.

Sundance Saloon Space 550. 6-11pm, \$5. A country-western dance event.

Sunday School Sno-Drift. 8pm-4am, \$10. House and downtempo with residents.

Sunday T-Dance Endup. 6am-8pm. House music with rotating residents.

Tra La La Skylark. 9pm-2am, free. With DJs Linden C. and guests.

Valley of the Dolls Fuse. 9pm, free. Hip-hop and lounge.

Volume Storyville. 10pm-2am. Hip-hop, soul, classics, and dancehall with D-Sharp, Megablack, Ball-D, Marc Stretch, and Malachi.

Bay Area

Kings of Reggae Shattuck Downlow. 8pm-2am, \$5. Hip-hop and dancehall.

Oakland Reggae Eli's Mile High Club. 10pm-2am. With Namane and Rolo 1-3.

Platinum Rock Ruby Room. 10pm-2am.

Repenhouse Radio, 435 13th St, Oakl; (510) 451-2889. 10pm-2am.

Salsa con Sabor Cafe de la Paz, 1600 Shattuck, Berk; (510) 843-0662. 7-11pm, \$5.

Summer Sundays Club Fusetti. 10pm. World beat and house music.

monday 7

Rock/blues/hip-hop

Big Belly Blues Band African American Art and Cultural Complex, 762 Fulton; 922-2049. 8pm, \$10.

Dillinger Escape Plan, Icarus Line, Your Enemies' Friends, All Bets Off Pound-SF. 7pm, \$12.

Doves Fillmore. 8pm, \$21.50.

(International) Noise Conspiracy, Pattern, Bluebird Slim's. 8pm, \$10.

Jon Lawton Biscuits and Blues. 8:30pm, \$5.

Continued on page 75

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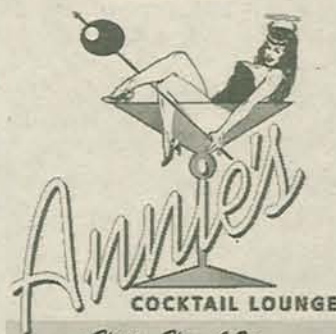
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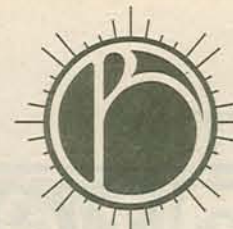
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DOORS 7 / SHOW 8

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music listings

Monday 7

From page 72

Mars Volta, Radio Vago, Fetish Bottom of the Hill. 9pm, \$12. See 8 Days a Week, page 54.
'Monday Night Hoot' Cafe du Nord. 9pm, \$5.
'Viv and a Movie' Red Devil Lounge. 8pm, \$10.

Bay Area

Steve Gannon Band and Mz. Dee Blakes. 9:30pm, \$4.

Jazz/new music

Bishop Norman Williams Quintet Les Joulins. 8pm.
Contemporary Jazz Orchestra Jazz at Pearl's. 9pm, free.
Kevin Gibbs and Ruth Davies Moose's. 7:30pm.
Art Hirahara, Todd Sickafosse Bacar. 9pm.
Jason Myers Trio Houston's, 1800 Montgomery. 392-9280. 6pm.
Le Jazz Hot Black Cat. 6-9pm, free.
Jenna Mammina and Andre Bush Enrico's. 7pm.
Ricardo Scales Top of the Mark. 6-10pm.
Eric Shifrin Washington Square Bar and Grill. 7-10pm.
Tony Saunders' Jazz Trio John's Grill, 63 Ellis; 986-0069. 6:30-10pm.

Bay Area

Bitches Brew Yoshi's. 8 and 10pm, \$10.

Folk/world/country

Lila Downs Brava Theater Center, 2789 24th St; 647-2822. 8pm, \$22-24. Through Sun/6. See 8 Days a Week, page 54.
Holly Gwinn Graham, Joel Landy, Lynda Williams Freight and Salvage. 8pm, \$16.50.
Seamus Walsh Ireland's 32. 9pm.

Bay Area

Traditional Irish music session Starry Plough. 9pm, free.
Open mic 19 Broadway. 9pm.

Dance clubs

A Case of the Mondays Amnesia. 9pm-2am, free. Funky downtempo classics, deep house, and more with Cracker Jack DJs.
Club Dread Justice League. 10pm, \$10. Reggae and dancehall.
Electroshock Jezebel's Joint. 9:30pm-2am, free. Electro, synth, pop, and dark wave.
Grateful Dead Jams Nickie's BBQ. 9pm-2am. Dark Star Dan plays rare Grateful Dead tracks.
Halflife An Sabin. 9pm-2am, free. Drum 'n' bass with kryptyk, DJ M, DJ S&M, Domina-trix, and guests.
Infinite Kaos Oxygen Bar. 9pm-2am, free. With DJ Ikarus, AmyO, and guests.
Little Sara's Tea Party Fuse. 9pm, free. Hip-hop and downtempo.
Main Ingredient Julip. 9:30pm. With DJ Wisdom and JayBee.
Marinate Sacrifice. 10pm-2am, \$2. Downbeat electro lounge with DJ EO and Daze.
Milkshake Mondays Sno-Drift. 10pm-2am, \$5. With Travis.
Minimal Mondays Hush Hush Lounge. 9pm-2am, free. With Forest, Chris B., Terrac, Creamy Goodness, Sariah, and Joe Rice.
Redwood Room 8pm-midnight. Jazz with Consuelo Kevin.
Rhythm Riot Tunnel Top. 10pm-2am, free. Funk, reggae, Latin, rare groove, soul, R&B, and jazz with AM Radio, Stellar Trax, and special guests.
Risque Curve, 747 Third St; 896-2286. 9pm-2am, free. Soulful house, old-school, and beats with DJs Chris Dadzitis and Zaxxon.
Self-Serve DJ Nite and Music Appreciation Society Voodoo Lounge. 9pm-2am, free. Open turntables.
Sex in Zero Gravity Border Cantina, 1192 Folsom; 820-4876. 10pm-2am, \$5. Techno funk and house music with James D and Eli B.
Soul Café Blind Tiger. 9:30pm, \$5-10. Funk, soul, R&B, and hip-hop with DJ Jerry Ross and Daniela.
Soul House Red Eye Lounge, 1337 Mission; 437-1337. 10pm-2am, \$5. House music with DJs Tune, Abdul, and Mike Anon.
The Stud 6:30-9pm, \$10. Queer lindy hop lessons. 10pm. Funk and deep house.

Continued on page 76

Set it off at... **Movida**

w. humpday funk. dj B.Cause.
 th. hiphop + r&b. dj Treats.
 f. urban international. AM Radio crew.
 sa. the real hiphop. dj Pasha.
 su. ladies special. djs Sabrina. Miss Leema.

m. open turntable nite for djs.
 t. multi style party. dj Gavin.

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THU/03: Collective Film:SpokenWord:Lounge:Dance with DJs Jerry Ross, Daymitreeus, and Daniela

MON/07: Monday Night Football Packers vs Bears Elevate with DJ Kurse, Inque and special guest

TUE/08: SIN: Service Industry Night \$3 drinks all night long

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Monday - SKANK
Ska/ Punk/ Reggae/ Indie

Tuesday - INDUSTRY
Punk/ EBM/ Industrial

Wed - 8 TRACK
pre'78 Rock n Roll
Glam/ Garage/ Funk
Prog Rock/ Psych

Thurs - SYNTHESIS
NuWave/NoWave/Synthpop

Friday - FIENDISH
Dark Pop / Industrial
Cyber Rock

Saturday - ASYLUM
Punk/Glam/Deathrock/
Indie Rock/New Wave

music listings

Monday 7

From page 75

Tranquility Base 26 Mix. 10pm-2am, free.
With DF Tram and Jonas Judd.
Vroom El Rio 8pm-midnight, \$1. Punk, funk, and soul.

Bay Area

Shattuck Down Low 9pm, \$3. With local DJs and artists.
Mystery Night Ruby Room 10pm-2am.
Underground Lounge Radio, 435 13th St, Oakl; (510) 451-2889. 10pm-2am. Psycho '60s and porno '70s.

tuesday 8

Rock/blues/hip-hop

Big Runa Cafe du Nord 9:30pm, \$10.
Bitter Suite, DJ Rubella Hemlock Tavern 9pm, free.
Bizar Bazaar Boom Boom Room 9:20pm, \$4.
Gordan Gano, El Destroero Slim's 8pm, \$15.
Henry Butler Biscuits and Blues 9pm, \$10.
Dirtbombs, Detroit Cobras, Ko and the Knockouts Bimbo's 365 Club 8pm, \$15.
'For the Love' Last Day Saloon 9pm, \$5.
Kentucky Slim Blue Lamp 9:30pm, free.
Like Rats Cherry Bar and Lounge 9pm.
Pie Ireland's 32 9pm.
Project/Object, Estradasphere Great American Music Hall 9pm, \$15.
SantoSoul Red Devil Lounge 9pm, \$3.
Swing Session Broadway Studios 7:15pm, \$15.
Zachary Rock Soup 7:30pm.

Bay Area

Danny Uzilevsky 19 Broadway. 9pm.

Jazz/new music

Michael Bluestein Bacar 9pm.
Jules Broussard, Bing Nathan, Ned Boynton Enrico's 7pm.
Cecil Wells Quintet Les Joulins 8pm.
Matt Clark, John Witala Paradise Pizza Restaurant, 642 Irving; 759-1487. 6:30pm, free.
Collective West Jazz Orchestra Cellar at Johnny Foley's 9pm, \$3.
Jason Myers Trio Houston's, 1800 Montgomery; 392-9280. 6pm.
Le Jazz Hot Black Cat 6-9pm, free.
Ken Muir Moose's 7:30pm.
Eric Shiffrin Chez Spencer, 82 14th St; 864-2191. 7-9pm.
Adam Shulman Washington Square Bar and Grill 7-10pm.
Tony Saunders' Jazz Trio John's Grill, 63 Ellis; 986-0069. 6:30-10pm.
Vince Lateano Trio Jazz at Pearl's 9pm, free.

Bay Area

Carla Kihlstedt-Bob Ostertag Duo, Wobbly and People like Us Black Box 8pm, \$6-10. See 8 Days a Week, page 54.
Mad and Eddie Duran Jazz Duo Albatross Pub, 1822 San Pablo, Berk; (510) 843-2473. 9pm.
Roots Natty Blakes 9:30pm, \$6.

Folk/world/country

Lila Downs Brava Theater Center, 2789 24th St; 647-2822. 8pm, \$22-24. Through Sun/6. See 8 Days a Week, page 54.
Kyle Thayer, John Sherry Plough and Stars 9pm.
Vivendo de Pao Elbo Room 9pm, \$6.

Bay Area

Starry Plough Open Mic Starry Plough 8pm, free.

Dance clubs

Addicted Backflip 10pm-2am.
Arrow 10pm-2am. Punk rock with DJ Dwight and Eyepatch Guy.
Ay Karamba! Glas Kat 9:30pm-2am, \$8. Salsa lessons and dance performance.
Curve 747 Third; 896-2286. 10pm-2am, free.
Soulful grooves and flashbacks with DJs Kevvy Kev, Malachi, and Ball D.

Continued on page 80



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Saturday, Oct 5 10pm \$7
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Sunday, Oct 6 9pm \$5
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 THUR 10/10 CUBANACAN
 FRI 10/11 CANNONBALL
 SAT 10/12 BANYAN
 SUN 10/13 DJ YOSHI FINE (EX-CENTRIC SOUND SYSTEM / ISRAEL)

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SOULFUL GROOVE/ROCKIN' BLUES & BOOGIE DOUBLE FEATURE OF SMOKEIN' BAY-AREA BANDS!

THURSDAY 10/3 \$5 (adv) ELECTRO-BOOGALOO

"STEPPIN'"

FEATURING: OSCAR MYERS (TRUMPET) - WILL BLADES (B-3) - CHARLES THOMAS (BASS) - STEVE BOWKE (DR) - BRADDOCK E. (DRUMS) WITH: DJ TOBIWAN (BASS GUITAR)

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FRIDAY 10/4 \$15 (adv) NEW ORLEANS' FUNK

"JON CLEARY & THE ABSOLUTE GENTLEMEN"

GOING 'TIL 2:00AM (PLUS BOTH NIGHTS) - 4 FEATURES: DJ TOBIWAN (SPIN) BOARFUNK, TRIP-HOP, HOUSE & 20TH CENTURY PATROL (OPENERS)

"MUSICALLY I THINK THIS IS THE STRONGEST BAND IN THE CITY, AND THAT'S NOT AN IOLE BRAG." KEYBOARDIST JON CLEARY TELLS WRITER CHRISTOPHER BLAQUE, BESIDES FINESSING THE FUNK, CLEARY AND COMPANIES KNOW A THING OR TWO ABOUT WRITING SONGS. WITHOUT THE USUAL NEW ORLEANS GUMBO-TED CLOUTER, "CLEARY" IS THE NINTH WONDER OF THE WORLD. (BONNIE) RAITT SAID, "I HAVEN'T HEARD ANYBODY CLOSE TO HAVING ABSORBED SO MUCH FUNK AND SO MANY SUBTLETIES OF THE DIFFERENT GENIUS PIANO PLAYERS AND GUITAR PLAYERS AND RHYTHMS OF NEW ORLEANS AND FUNK MUSIC. THERE'S A POINT WHERE IT TRANSCENDS RACE AND GEOGRAPHY. YOU CAN'T REALLY PIN DOWN WHAT KENT, ENGLAND, HAD TO DO WITH WHO JON CLEARY BECAME. HE'S YOUNG ENOUGH TO HAVE HAD PARENTS THAT GREW UP IN RHYTHM AND BLUES AND ROCK 'N' ROLL, SO HE WAS RAISED ON THE RECORDS THAT I HEARD IN MY EARLY 20S. HE'S 35, I'M 49; THAT 15-YEAR DIFFERENCE IS WHAT MADE HIM ABLE TO GET FASTER TO THE HUB OF IT. HE'S FIRST AND FOREMOST A STUDENT, AND HE'S INCREDIBLY ORIGINAL. I DON'T THINK I'VE HEARD ANYBODY OF CAUCASIAN BACK GROUND ANYWAY, ABSORB SO MUCH SO DEEPLY SO FAST."

SATURDAY 10/5 \$15 (adv) NEW ORLEANS' FUNK

"JON CLEARY & THE ABSOLUTE GENTLEMEN"

GOING 'TIL 2:00AM (PLUS BOTH NIGHTS) - 4 FEATURES: DJ TOBIWAN (SPIN) BOARFUNK, TRIP-HOP, HOUSE & BICARTET (OPENERS)

SUNDAY 10/6 \$5 FUNKY ROCKIN' JAM

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FRI 10/11 THRU 10/13 **ELIANE ELIAS TRIO**

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Friday 10/11 Celtic Grateful Dead \$12/\$15*
WAKE THE DEAD

events listings

Tuesday 8
From page 76

Development AsiaSF. 10pm. Reference, Raygun, and Mykul Crane spin breakbeat and house.

EZ Music for Hard Times Club Deluxe. 10pm. With DJs Brian Cox, Power Lounger, and guests.

Hot Pink Voodoo Lounge. 10pm, \$5. With DJ Chuck.

Impulse An Sabin. 10pm-2am. Techno with rotating residents.

Industry Jezebels Joint. 9:30pm-2am, free. Punk and industrial with DJs Chris, Rabbit, and guests.

Ja Man Sacrifice. 10pm-2am, \$3. Reggae.

Jazz Party Soul Club Cellar. 9pm-2am. Jazz party with Logic Trio and Soul Club with DJ English Steve.

Mayonnaise Skylark. 9pm, free. House music with special guest David.

Non-Tronika Amber. 718 14th St; 626-7827. 9pm-2am, free. A rock dance club with Andre Lucero, Nikola Baytala, and Ray Muller.

Outernational Mix Nickie's BBQ. 9pm-2am. DJ Cheb I Sabbah spins a blend of international music.

Shadowplay 26 Mix. 10pm-2am, \$5. Indie, punk, goth, and new wave with DJs Tim and Jay Dead.

Taco Tuesday Border Cantina. 626-0414. 5-10pm, free. House music with M3, Anthony Garlic, Chulada, and special guests.

T.K.O. Hush Hush Lounge. 9pm-2am, \$3. Hip-hop with DJs Charlie Bucket, Kaution, Ocir, Halo 1, and Able.

Totality Pow! A Cocktail Lounge. 9pm-2am, free. Hip-hop, dancehall, downtempo, acid jazz, and breaks with DJs Alexander, Joker, Kurse, Inque, and Yamu.

TrannyShack The Stud. 10pm-3am. A drag show with hostess Heklina.

Bay Area

Bounce Rock Skate Bluesville. 10pm, \$5. With Bay Area DJs and special guests.

Club Purgatory Club Muse. 9pm-2am, \$5. DJ Caine spins European dance, industrial, and electronic music.

Good Times Radio. 435 13th St, Oakl; (510) 451-2889. 10pm-2am. With Kitty and Sean spin '70s pop, funk-rock, and more.

Posh Shattuck Down Low. 9:30pm-2am. Downtempo, disco breaks, drum 'n' bass, and deep house.

RawSugar Oasis. 135 12th St, Oakl; (510) 763-0404. 9pm. Drum 'n' bass and breakbeats.

Ruby Room 10pm-2am. Punk, power pop, and breakbeats.

Smooth Grooves Club Fuseti. 9pm. Hip-hop and R&B with Phiness and Qwest.

events

Events listings are compiled by Sarah Han. See 8 Days a Week for information on how to submit items to the listings.

wednesday 2

Around town

'Birthday by the Bay' Herbst Pavilion, Fort Mason Center, Marina and Buchanan; 345-7550. Reception 11am-12:30pm; free museum day noon-7pm. See 8 Days a Week, page 54.

'Fun with Ecstasy Breathing and Energy Orgasms' San Francisco LGBT Community Center, Room 400, 1800 Market; 865-5633. Annie Sprinkle leads this class.

Bay Area

Anthony Aziz and Sammy Cucher Lucie Stern Hall, Mills College, Room 100, 5000 MacArthur Blvd, Oakl; (510) 430-2117.

events listings

7:30pm, free. The artists discuss their work.
Book sale Bookmark Bookstore, 721 Washington, Oakl; (510) 444-0473. 10:30am-5:30pm. The Friends of the Oakland Public Library present this book sale of more than 17,000 books featuring savings of more than 40 percent off.

Authors

Mo Brownsey A Different Light Bookstore, 489 Castro; 431-0891. 7:30pm. The author reads from *Is It a Date, or Just Coffee?*
Fritjof Capra Mechanics' Institute, 57 Post; 393-0100. 6pm, \$5. The author discusses *The Hidden Connections: Integrating the Biological, Cognitive, and Social Dimensions of Life into a Science of Sustainability*.
Glenn David Gold and Alice Sebold A Clean Well-Lighted Place for Books, 601 Van Ness; 441-6670. 7pm. The authors read from and sign *Carter Beats the Devil* and *The Lovely Bones*.

Bay Area

Mary Olsen Kelly Diesel, A Bookstore, 5433 College, Oakl; (510) 653-9965. 7:30pm. The author discusses *Path of the Pearl: Discover Your Treasures Within*.
Lynn Peril Cody's Books, 2454 Telegraph, Berk; (510) 845-7852. 7:30pm. The author discusses *Pink Think: Becoming a Woman in Many Uneasy Lessons*.

thursday 3

Around town

'Women of Wisdom - Heart Advice for a Compassionate World' Unitarian Center, 1187 Franklin; 333-3261. 7:30pm, \$12.50-25. Sangye Khadro speaks.

Benefits

'Poetry in Motion' Carnelian Room, 555 California; 561-2160. 6-9pm, \$125. Angel Island Immigration Station Foundation presents this fundraiser featuring poet Genny Lim, musician Francis Wong, spoken word artists Beau Sia and Ishle Park, and many others.

Authors

Paul Auster Park Branch Library, 1833 Page; 863-8688. 7pm. The author reads from and signs *The Book of Illusions*.
Ann Beattie Herbst Theatre, 401 Van Ness; 392-4400. 8pm, \$18. The author discusses her works with David Wiegand.
Gary Hart Peacock Court, Mark Hopkins Intercontinental Hotel, 1 Nob Hill; 293-4600. 7pm, \$10-18. The former senator discusses his new book, *Homeland Security and American Democracy*.
Don Paul City Lights, 261 Columbus; 362-8193. 7pm. The author reads from his works.

Bay Area

Brad Newsham Easy Going Travel Shop and Bookstore, 1385 Shattuck, Berk; (510) 843-3533. 7:30pm, free. The author discusses *Take Me with You: A Round-the-World Journey to Invite a Stranger Home*.
Salon.com - Afterwards Cody's Books, 2454 Telegraph, Berk; (510) 845-7852. 7:30pm. Founder of Salon.com David Talbot and contributors to *Afterwards* discuss and read from the collection of essays.

friday 4

Around town

'Art Open House for Elders' Mission Cultural Center for Latino Arts, 2868 Mission; 643-2792. 2-4pm, free for 55 and over. The Senior Art Program at the Mission Cultural Center for Latino Arts presents this open-house event featuring live music and visual art.
'Arts and Politics Mixer' Venue 9, 252 Ninth St; 289-2000, www.venue9.com. 6-9pm, free.

Footloose at Venue 9 presents this event for community members to meet politicians and discuss issues such as saving arts and cultural community centers, sales tax exemptions for nonprofits, the economic impact of the arts, and more.

'Moving Stillness' Unitarian Center, 1187 Franklin; 863-3133, www.ticketweb.com. 7:30pm, \$16. See 8 Days a Week, page 54.

Bay Area

Project Underground's sixth birthday party Project Underground, 1916A Martin Luther King Jr. Way, Berk; (510) 705-8981. 6-10pm, \$15. Project Underground celebrates its sixth anniversary with this rooftop party featuring live entertainment, DJ music, drinks, and door prizes.

Benefits

Benefit cook-off Sur la Table, 77 Maiden Lane; 1-866-776-1600. 6-9pm, \$35, reservations required. Michael Chiarello hosts a cook-off and signs copies of his new book, *Michael Chiarello's Casual Cooking*; proceeds benefit Share Our Strength.
'Rated XXXY: An Evening of Erotica and Education' San Francisco LGBT Community Center, Room 400, 1800 Market; 865-5633, www.isna.org/rated. 7-9pm, \$10-50 sliding scale. Solidad di Costa, Thea Hillman, Emi Koyama, Les Milstein, Shorona se Mbessakwini, Hida Vilorio, and Karlyn Lotney appear and perform at this benefit for the Intersex Society of North America.
'Stop "Care Not Cash" PSA Benefit Dinner and Dance Party' ILWU Hall, 255 Ninth St; 824-3119. 7pm, \$5-20. Roxanne Dunbar-Ortiz, Molotov Mouths, Po'Poets, Ralowe, and the Quails perform at this benefit the committee opposing the "Care Not Cash" initiative (Proposition N).

Authors

Jay Blakesberg Booksmith, 1644 Haight; 863-8688. 7pm. The author reads from and signs *Between the Dark and Light*.
Qiu Xiaolong San Francisco Mystery Bookstore, 4175 24th St; 282-7444. 6pm. The author reads from and signs *A Loyal Character Dancer*.

Bay Area

Katherine V. Forrest Boadecia's Books, 398 Colusa, Kensington; (510) 559-9184. 7:30pm. The author discusses *Daughters of the Amber Moon*.
Rosemary Wells Cody's Books, 1730 Fourth St, Berk; (510) 559-9500. 7:30pm. The author discusses *Getting to Know You: Rodgers and Hammerstein Favorites*.

saturday 5

Around town

'Getting into Voiceover - An Introduction with Taylor Korobow' Thuck House, 1695 18th St; 776-TAPE. 10am-noon, \$10. Casting director and founder of the Voice Factory Taylor Korobow leads this seminar.
'Grapes Aloft!' Koret Auditorium, San Francisco Main Library, 100 Larkin; 557-4277. 1pm, free. Sedge Thomson, Ronnie Gilbert, Gerald Haslam, Roxanne Dunbar-Ortiz, Ruthanne Lum McCunn, devorah major, Victor Martinez, members of Word for Word, Carlos Baron, and Susan Shillinglaw will read passages from John Steinbeck's *The Grapes of Wrath* in celebration of the 100th anniversary of Steinbeck's birth.
'The Great San Francisco Crystal Fair' Fort Mason Center, Bldg A, Marina at Laguna; 383-7837, www.crystalfair.com. 10am-6pm, \$4. Come check out crystals and minerals from Bay Area and international dealers. Also Sun/6.
'Huge Baby and Kids Stuff Garage Sale' St. John of God Church, Fifth Ave at Irving; 824-6466. 9am-3pm, \$1. Buy clothing, toys, strollers, high chairs, furniture and more at this garage sale.

Continued on page 83



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events listings

Saturday 5

From page 81

'Park Challenge' Golden Gate Park, John F. Kennedy at Transverse Dr; 440-2080. 10am, \$15. At this three-hour long event participants solve puzzles to navigate to different locations throughout Golden Gate Park; prizes will be awarded to first through third place winners.

'San Francisco Performing and Visual Arts College Fair' Hyatt Regency San Francisco, 5 Embarcadero Center; 1-800-822-6285. 1-3pm, free. This event for college-bound students features representatives from educational institutions with programs in the visual and performing arts.

'St. Boniface Church Grand Re-Opening Celebration and 13th Annual Blessing of the Animals' St. Boniface Church, 133 Golden Gate; 863-2395. 1-4pm, free. This re-opening party for St. Boniface Church features tours of the restored facilities, appearances by local dignitaries, performances by Grupo Juvenil de San Bonifacio and St. Boniface Church's Cham and Ram, and a blessing of the animals by Reverend Floyd Lotito.

'2002 Tenderloin Community Health Fair and Block Party' Tenderloin Children's Playground, 570 Ellis; 776-2151. The Tenderloin Neighborhood Development Corporation presents this health fair for people of all ages featuring screenings for and information about asthma, blood pressure, lice, vision, dental, diabetes, and more; the fair also features food, drinks, carnival games, Tai Chi lessons, and live entertainment.

Bay Area

'Armenian Food and Dance Festival' St. Vartan Armenian Church, (650) Spruce, Oakl; (510) 893-1671. Noon-Midnight, \$3. This Armenian cultural festival features food, dancing, children's activities, music, and more. Also Sun/6.

'Duct Tape Festival' 21 Grand, 449B 23rd St, Oakl; (510) 444-7263. 6pm, \$3-10 sliding scale. This event showcases art, fashion, music, and more made with duct tape.

'Indonesian Art Exhibition and Sale' Starr King School for the Ministry, 2441 Le Conte, Berk; (510) 845-6232. 2-5pm. This event features paintings, puppets, wood carvings and more.

Record show Hofbrau, 2221 Broadway, Oakl; (510) 452-2452. 10am-5pm, \$2. Come buy and sell your records at this event.

Sick plant clinic UC Botanical Garden, 200 Centennial Dr, Berk; (510) 643-2755. 9am-noon, free. UC plant pathologists and entomologists diagnose plant problems at this clinic.

'Tibetan Qigong Energy Session' Scottish Rite Center, 1547 Lakeside Dr, Oakl; (415) 982-5303. 8:30pm, \$25. Zi Sehng Wang leads this Qigong session.

Benefits

Art party Venue 9, 252 Ninth St; 289-2000, www.venue9.com. 9pm-2am, \$5 minimum donation. Venue 9 hosts a dance party fundraiser featuring live music and a DJ.

'Big Bark in Dolores Park' Dolores Park, Dolores and 18th St; 642-4786. 1-4pm, free (donations accepted). RocketDog Rescue hosts this event featuring live music, food, craft displays, and dog adoption booths; proceeds benefit RocketDog Rescue.

'Second Annual Café Sancte' First United Lutheran Church, 6555 Geary; 751-8108. 7pm, \$5-40 sliding scale. This music fundraiser features performances by Blame Sally, Steve Johnson, and Nicole Bohn and Daniel Eickmann; proceeds benefit First United Lutheran Church.

Bay Area

'Walk for Hope to Cure Breast Cancer' Lake Merritt, Oakl; 1-800-732-7140, www.walk4hope.org. 8am, \$15-30. Raise money to support breast cancer research

at this 5K walk/run event; proceeds benefit the City of Hope Cancer Center.

Authors

Alan Cumming Booksmith, 1644 Haight; 863-8688. 5:30pm. The author discusses and signs *Tommy's Tale*.

K. Silem Mohammad Timken Lecture Hall, California College of Arts and Crafts, 1111 Eighth St; 551-9278. 3:30pm, \$5-10 sliding scale. The author discusses and reads from his works.

Amy Tan FAO Schwarz, 48 Stockton; 394-8700. 1-5pm. Amy Tan signs her new book *Sagwa, the Chinese Siamese Cat*.

Bay Area

Devon W. Carbado and Donald Wiese Boadecia's Books, 398 Colusa, Kensington; (510) 559-9184. 7:30pm. The editors discuss *Black Like Us: A Century of Lesbian, Gay, and Bisexual African American Fiction*.

Alan Cumming Diesel, A Bookstore, 5433 College, Oakl; (510) 653-9965. 7:30pm. The actor and author reads from *Tommy's Tale*. **Jane Dyer** Cody's Books, 1730 Fourth St, Berk; (510) 559-9500. 2:30pm. The author-illustrator signs *Little Brown Bear Wont Take a Nap* and her other works.

sunday 6

Around town

'The Great San Francisco Crystal Fair' Fort Mason Center, Bldg A, Marina at Laguna; 383-7837, www.crystalfair.com. 10am-4pm, \$4. See Sat/5.

Bay Area

'Alameda Point Antiques and Collectibles Show' Alameda Point, Alameda; (510) 869-5428, www.antiquesbythebay.com. 6am-

Continued on page 84

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art

Art listings are compiled by Sarah Han. Because of space limitations, new art shows are listed the week they open (thereafter, shows are listed on a rotating basis), and we cannot list café exhibits. For information on how to submit listings to this section, see 8 Days a Week. Reviews are by Lindsey Westbrook.

museums

California Palace of the Legion of Honor Lincoln Park (near 34th Ave and Clement); 863-3330. Tues-Sun, 9:30am-5pm. \$8, \$6 seniors, \$5 for 12 to 17, free for 11 and under (free Tues). "Eternal Egypt: Masterworks of Ancient Art from the British Museum." Almost 150 works from the British Museum collection. Through Nov 11.

Cartoon Art Museum 655 Mission; CAR-TOON. Tues-Sun, 11am-5pm. \$2-5. "Gorey at Bay: Gorey Stories." Original art and books by Edward Gorey. Through Nov 17. "Superwacky: Animation on Television, 1949-2002." An exhibition on the history of television cartoons. Oct 5-Jan 12, 2003.

Exploratorium 3601 Lyon; 563-7337. Thurs-Tues, 10am-6pm; Wed 10am-9pm. \$10, \$7.50 students and seniors, \$6 youths. "Seeing." The title of the show may be "Seeing," but you'll probably be most surprised at what you don't see in some of the installations. *Change Blindness* is a huge computer screen showing a quiet storefront-sidewalk scene. Every few seconds the screen goes black for a moment, then flashes back to what appears to be the same picture. It actually changes significantly each time, but the intervening black screens prevent your eyes from perceiving the differences. Dozens of other installations explore the social aspects of seeing. Paul Kaiser's *Inkblot Perceptions* analyzes the ways in which interpreta-

tions of Rorschach-like blots vary with age and cultural background. Go to www.exploratorium.edu for complete information. Through Jan 31, 2003. (Westbrook) "Traits of Life: A New Living Laboratory." More than 30 exhibits explore the definition of what it means to be alive. Oct 5-March 2003.

Museum of Craft and Folk Art Fort Mason Center, Bldg A, Marina at Laguna; 775-0991. Tues-Fri and Sun, 11am-5pm; Sat, 10am-5pm. \$1-3 (free Sat, 10am-noon, and first Wed, 11am-7pm). "Fusing Traditions: Transformations in Glass by Native American Artists." Glass artwork by 18 artists. Through Nov 24.

San Francisco Museum of Modern Art 151 Third St; 357-4000. Fri-Tues, 11am-6pm; Thurs, 11am-9pm. \$10, \$7 seniors, \$6 students, free for 12 and under and members (free first Tues; half-price Thurs, 6-9pm). "Taken by Design: Photographs from the Institute of Design, 1937-1971." More than 150 photographs by 65 photographers from Chicago's Institute of Design. Through Oct 20. "Dreaming in Pictures: The Photography of Lewis Carroll." Almost 80 photographs by Carroll. Through Nov 10. "Numbers." New video work by Kristin Oppenheim. Through Nov 24. "Ellsworth Kelly in San Francisco." More than 20 works by Kelly. Through Jan 5, 2003.

Yerba Buena Center for the Arts 701 Mission; 978-ARTS. Tues-Sun, 11am-6pm (first Thurs, 11am-8pm). \$6, \$3 seniors, students, and youths, free for members (free first Tues). "Fantastical: The Art of Comics and Illusion." An exhibit focused on contemporary comics culture. Through Oct 13.

Bay Area

Oakland Museum of California 1000 Oak, Oak; (510) 238-2200. Wed-Sat, 10am-5pm; Sun, noon-5pm (first Fri, 10am-9pm). \$6, \$4 seniors and students. "Solo Flights: The Aerial Photographs of Robert Hartman." 25 photographs by Hartman. Through Jan 12, 2003. "State of Emergency: Disaster Response in California." A survey of California disasters since 1906 through the photographs by Maggie Hallahan. Through March 30, 2003.

UC Berkeley Art Museum 2625 Durant, Berk; (510) 642-0808. Wed-Sun, 11am-7pm. \$6, \$4 seniors and youths, free for 12 and under, members, and UC Berkeley students and faculty (free Thurs). "Matrix 199: Vincent Fecteau." Recent sculpture by the artist. Through Sun/6. "Richard Misrach: Berkeley Work." Photographs by the artist. Through Oct 13. "Alexander Rodchenko: Modern Photography, Photomontage, and Film." Work by the Russian avant garde artist. Through Oct 13.

galleries

Opening

Atelier of Famous Melissa and Co. 545 Sutter; 788-1866. Tues-Sat, 12:30-6pm. "Zen Squared," mixed media works by Richard Godfrey (reception Thurs/3, 7-10pm). Oct 3-31.

Big Pagoda Company 1903 Fillmore; 563-8727. Tues-Sat, 11am-7pm; Sun, noon-6pm. "Hands ON/OFF," works by John Smiddy, Clint Taniguchi, Jeanette Bokhour, and Addie Shevlin. Oct 3-27.

Build 483 Guerrero; 863-3041. By appt only. "Plant Life under Cuban Socialism," works on paper by Joel Scilley. Sat/5, 6-10pm.

City Art 828 Valencia; 970-9900. Wed-Sun, noon-9pm. "Best of the Bay," work by various artists (reception Fri/4, 7-10pm). Oct 4-31.

Diego Rivera San Francisco Art Institute, 800 Chestnut; 771-7020. Daily, 9am-9pm. Work by Sung Hon Min, Michael Zheng, and Maria Park. Through Sat/5. Work by Josephine Taylor, Karina Longworth, and Katy Dennler. Oct 6-12.

Ebert Gallery 49 Geary, fourth fl; 296-8405. Tues-Fri, 10:30am-5:30pm; Sat, 11-5pm. Paintings by John McNamara (reception Thurs/3, 5-7pm). Oct 3-31.

Fong/Heimerdinger Gallery 760 Market, Ste 258; 566-1919. First Thurs, 5-7pm. "Print Mix: Platinum, Pigment, Bromoil, Salt Prints," four types of photographic prints by six artists. Oct 3-26.

Gallery Paule Anglim 14 Geary; 433-2710. Tues-Fri, 10am-5:30pm; Sat 10am-5pm. New drawings by Robert Bechtle (reception Thurs/3, 5:30-7:30pm). Through Nov 2.

Gallery Lux 521 Seventh St; 864-2222. Wed-Fri, 1-5pm, and by appt. "Saun," works by Mexican artists from Los Angeles, Tijuana, and Mexico City (reception and live performance by Murcof Fri/4, 8pm). Oct 4-15. See 8 Days a Week, page 54.

Hang 556 Sutter; 434-4264. Mon-Sat, 10am-6pm; Sun, noon-5pm. "Current Reactions," painting by Michael Shemchuk (reception Thurs/3, 6-8pm). Oct 3-30.

Hang Annex 567 Sutter; 544-0610. Mon-Sat, 10am-6pm. "Connections and Collections: Paintings of Transportation," new paintings by Jeannie Lydon and Catherine Saiki. Stick-shift

bicycles and biplanes are the primary images that repeatedly show up on Oakland-based artist Jeannie Lydon's canvases. Sometimes they are painted, other times screen- or linoleum-printed over an abstract patchwork background of lines, shapes, and occasionally a stray floating symbol that might or might not be some kind of compass or map marking. The effect is an interesting combination of antique and contemporary, detailed and abstract. Lydon's printing techniques give the old machines in many of her works a delicate appearance, as if she traced them on top of the fog of memory, denying the iron and steel with which they were made, and reducing each solid structural element to a faint, ephemeral outline. Her works are a ghostly presence in the gallery, rooted to no particular time or place. Through Wed/2. (Westbrook)

"Landscape/Mindscape," a group show (reception Thurs/3, 6-8pm). Oct 3-30.

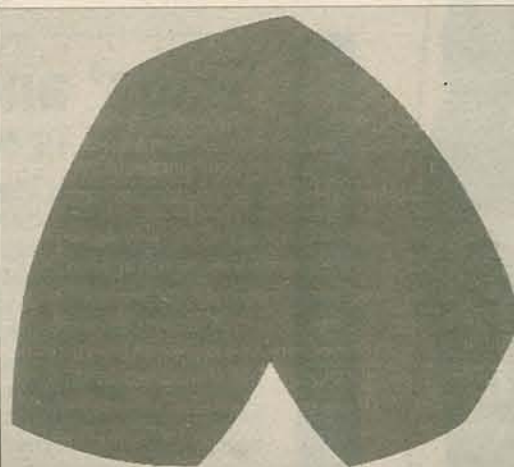
Heather Marx Gallery 77 Geary, second flr; 627-9111. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5pm. "Spectrum Sequence," work by Stephen Giannetti (reception Thurs/3, 5:30-7:30pm). Oct 3-Nov 9.

Hotel Bedford Gallery 761 Post; www.hotelbedford.com. Daily, 11am-6pm. "27th Annual Open Studios," Sat/5-Sun/6, 11am-6pm.

The Magazine 529 Folsom; 777-4704. Sat, 11-6pm; Sun, noon-4pm. "27th Annual Open Studios," Sat/6, 11-6pm; Sun/7, noon-4pm.

Continued on page 86

San Francisco Museum of Modern Art



through january 5 ellsworth kelly in san francisco

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through november 10 dreaming in pictures: the photography of lewis carroll

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Ellsworth Kelly in San Francisco is sponsored by U.S. Trust Company, N.A., Doris and Donald Fisher, Mr. and Mrs. George R. Roberts, and Pat and Bill Wilson. Additional support for this exhibition has been provided by Collectors Forum, an auxiliary of SFMOMA. Image: Ellsworth Kelly, Red White, 1962; Collection SFMOMA. Support for Dreaming in Pictures: The Photography of Lewis Carroll has been generously provided by John Jago Trellawney in memory of his aunt Sallie Benfield. Image: Lewis Carroll, Untitled (Margaret Frances Langton Clarke), September 1864; Collection The Art Institute of Chicago

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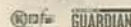
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artlistings

Galleries

From page 85

Melting Point Gallery 1340 Bryant; 769-2939. Wed, Fri-Sat, 1-6pm; Thurs, 1-8pm; and by appt. "27th Annual Open Studios," Sat/5-Sun/6, 11am-6pm.

Studio Z 314 11th St; 221-7100. Mon-Fri, noon-7pm. "Tie Dyed," works by Jerry Garcia, Wavy Gravy, Grace Slick, Bill Kreutzman, Ken Kesey, Michael Rios, and others (reception Thurs/3, 5pm-2am). Oct 3-29.

Washington Square Gallery 1821 Powell; 291-9255. Wed-Sat, noon-5:30pm. "The Faux Fungi Bricolage Sculpture Show," work by Steve Baibak. Oct 5-26.

Bay Area

Berkeley Art Center 1275 Walnut, Berk; (510) 644-6893. Wed-Sun, noon-5pm.

"Threads: Artists Who Use Stitching to Convey Ideas," work by Cherrymae Golston, Kerry Vander Meer, Flo Oy Wong, Consuelo Jiménez Underwood, and Alexandra Von Burg (reception Sun/6, 2pm). Oct 6-Dec 15.

Emery Crossing 1266 66th St, Emeryville; (510) 652-6122. Daily, 11am-6pm. "Emeryville Art Exhibition," the 16th annual event includes works by 107 artists and craftspeople (reception Fri/4, 6-9pm). Oct 5-27.

John F. Kennedy University Arts and Consciousness Gallery Berkeley Business Center, 2956 San Pablo, Berk; (510) 649-0499. Mon-Fri, 11am-5pm. "Generations," work by Cindy Cleary (reception Sat/12, 5-8pm). Oct 7-17.

Mussi Artworks Foundry and Gallery 729 Heinz, Space 10; Berk; (510) 644-2735. Mon-Thurs, 10am-5pm, or by appt. Employee art exhibition. Sat/5, 6-10pm.

Ongoing

Ampersand International Arts 1001 Tennessee; 285-0170. Thurs-Fri, 11am-5pm, and by appt. "Low," work by Nilus de Matran; "Enso," work by Jeff King. Through Oct 18.

Blackbird Space 2642 Third St; 826-2557. Call for hours. "Easter Island," art and sound artifacts by Lara Allen, Matt Borroso, Brian Chipendale, Beverly Choate, James Goode, Christine Shields, and Linda Haygood. Through Oct 13.

Braunstein/Quay 430 Clementina; 278-9850. Tues-Sat, 11am-5:30pm. "Heat and Light," work by Robilee Frederick (reception Sat/5, 11am-5:30pm). Through Nov 2.

Brian Gross Fine Art 49 Geary; 788-1050. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5pm. "Tropics," work by Peter Alexander. Through Oct 19. Recent paintings by Ed Moses. Through Oct 19.

Caldwell Snyder Gallery 341 Sutter; 392-2299. Mon-Sat, 10am-6pm; Sun, noon-6pm. Recent paintings by Cole Morgan (reception Thurs/3, 5:30-7:30pm). Through Oct 31.

Chinatown Community Arts Program Gallery Holiday Inn, 750 Kearny, Third fl; 957-1146. Tues-Sat, 10am-4pm. "Second Annual New Century International Youth Art Exhibition," work by students in and outside of the Bay Area. Through Oct 19.

Chinese Culture Center 750 Kearny, Third fl; 986-1822. Tues-Sun, 10am-4pm. "Watercolors from a Chinese Point of View," paintings by Chen Yang Chun. Through Oct 13.

Creativity Explored 3245 16th St; 863-2108. Mon-Fri, 10am-3pm; Sat, 11am-6pm. "This is my family," journals, prints, and collages. Through Oct 12.

Gallery OneZero 10 Vinton Court; www.galleryonezero.com. Fri-Sat, 2-6pm (first Thurs, 5-7pm). "Selections: 1998-2002," pho-

tographs by Nancy Warner. Through Oct 12. **Hespe** 1764 Union; 776-5918. Wed-Sat, 11am-6pm; Sun, noon-5pm. "Reflections 2002," recent paintings by Eric Zener. Through Wed/2. **Hosfelt Gallery** 430 Clementina; 495-5454. Tues-Sat, 11am-5:30pm. "Mother Tongue," new paintings by Catherine McCarthy; "The Nijinsky Series," photo-montages by John O'Reilly; "Possibilities of a Beautiful Love," work by Marc Lafia. Through Oct 12.

Jack Hanley Gallery 395 Valencia; 522-1623. Tues-Thurs, 11am-6pm. Work by Will Rogan. Through Oct 12.

John Berggruen 228 Grant; 781-4629. Mon-Fri, 9:30am-5:30pm; Sat, 10:30am-5pm. Recent paintings by Robert Kelly; "Nudes," recent work by David Bates. Through Sat/5.

John Pence 750 Post; 441-1138. Mon-Fri, 10am-6pm; Sat, 10am-5pm. Landscapes by Clark Mitchell and Dorothy Morgan. Through Sat/5.

The Lab 2948 16th St; 864-8855. Wed-Sat, 1-6pm, and by appt. "The Living Laboratory," installation by Lise Swenson. Through Thurs/3.

Linn Gallery 292 Townsend; 977-1300. Wed-Sat, 11am-5:30pm; Sun, 9am-3pm. "Superluminal," work by Johanna Grawunder. Through Sat/5.

Linc Real Art 1632 Market; 503-1981. Wed-Sat, noon-6pm. "Nest Egg Omelette." They're such simple pictures, but Tucker Nichols's drawings aren't so easy to explain. Each one is perfect and finished in its own way, while at the same time, as casual and unassuming as a page ripped from a sketchbook. His works seem coy and suggestive at first, coaxing us to think beyond the edges of the paper and imagine what the enigmatic words and images are trying to get at. But they also revel in their own smallness and self-reflexivity, refusing to point outside themselves and instead pulling us into their insulated little world. Other noteworthy artists participating in this show include Thomas McGovern, Sam Tchakalian, and Clayton Bailey. Oct 15. (Westbrook).

Lizabeth Oliveria Gallery 49 Geary; (415) 625-1350. Tues-Fri, 11am-5:30pm; Sat, 11am-5pm. "Maybelle Crick," work by Clare Rojas (reception Thurs/3, 5:30-7:30pm). Through Nov 2. **Lola Gallery** 2519 Mission; 401-6800. By appt. "Riding the Range," western landscapes. Through Nov 30.

Marcel Sitcoske 20 Hawthorne; 434-4804. Tues-Sat, 10am-6pm; Mon, by appt. Work by Emil Lukas. Through Oct 12.

Mission Cultural Center 2868 Mission; 821-1155. Mon-Sat, 10am-5pm. "Voices on Paper: A 25 Year Retrospective of Posters and Prints by Mission Gráfica." Through Oct 12.

New Langton Arts 1246 Folsom; 626-5416. Tues-Sat, noon-6pm. "Bags," a new visual and sound installation by Nick Bertoni and Laetitia Sonami; "Day Jobs," work by Maya Kalogera, Valery Grancher, Mark Tribe, and Jody Zellen. Through Oct 19. See Critic's Choice.

Octavia's Haze 498 Hayes; 255-6818. Wed-Sat, noon-6pm; Sun, 11am-5pm. New works on canvas by Shawn Man Roland. Through Sun/6.

Pierotti 900 Hyde; 353-6650. Mon-Fri, 8am-5pm. "California Coastal, 2002," oil paintings by Alicemarie Mutrux. Through Thurs/3.

Rena Bransten Gallery 77 Geary; 982-3292. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5pm. "A Boy's Life," new paintings by Martin Mull. Through Sat/5.

San Francisco Academy of Art College Gallery 688 Sutter; 931-5892. Mon-Fri, 9am-5pm. "Sentiment and Function," work by Kristiana Spaulding. Through Thurs/3.

Scott Nichols 49 Geary, Fourth fl; 788-4641. Tues-Sat, 11am-5pm, and by appt. "John Lee Hooker's Last Recording Session," photographs by Johnny Ace. Through Wed/2.

SRO Gallery 2344 Market; 566-5361. Call for hours. "City People: American Urban Life of the 1930's-40's," work by Isabel Bishop, John Sloan, Harry Sternberg, and others. Through Oct 12.

Student Center Art Gallery SFSU, Cesar Chavez Student Union, 1650 Holloway; 338-2580. Mon-Wed, 10am-6pm; Thurs-Tues, 11am-3pm. "The Spirit of a Phenomenal Woman," works by Keina B. Davis. Through Wed/2. **39th Exposure Gallery and Studio** 39 Mesa, No. 4, Main Post, Presidio Park; 561-3123. Thurs-Tues, noon-6pm, and by appt. "The Language of Place - San Francisco Pictures/The Hand-Written Image," work by Deone Jahnke. Through Oct 10.

critic's choice: art

'Bags' and 'Day Jobs'

Through Oct. 19, New Langton Arts

It's a little odd to stand around staring at a suitcase or a purse, waiting for it to do something. The "actors" in New Langton's *Bags* show are a little temperamental, though, and you just can't rush them into anything. Tubes and wires run all around the gallery floor, leading from each bag to a hidden source of pneumatic or electric power that causes irregular fits of opening and closing and flashing lights. Some of the bags are cutely clichéd — an alligator purse that snaps its hinged "jaw," or a "handicapped" golf bag that walks with a limp — but others take on an unexpectedly graceful and poetic new life once they've been equipped with the means to move around, such as the Navy duffel bag that rises and falls like a sighing sea anemone.

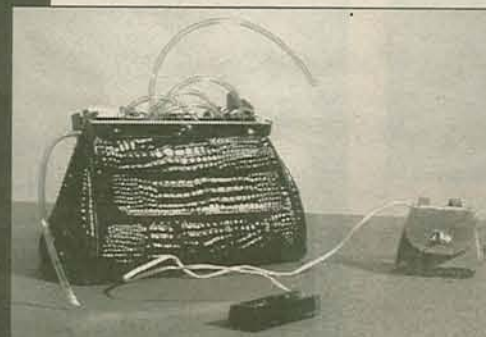


PHOTO OF ALLIGATOR PURSE (2002, BY NICK BERTONI AND LAETITIA SONAMI) COURTESY OF DRISCOLL/HORTON PUBLIC RELATIONS AND ADVERTISING

The two primary artists behind the exhibit are Nick Bertoni, an artist-activist and founding director of the Tinker's Workshop in Berkeley (where the bags' technical components were constructed), and Laetitia Sonami, a noted performer, composer, and installation artist. Sonami stitched together the

nearly maddening cacophony of voices and music that serves as the show's soundtrack. Concurrently running on New Langton's Web site (www.newlangtonarts.org) is a second exhibit, *Day Jobs*. It explores the ways in which the graphic and digital design work of four professional Internet artists (Maya Kalogera, Valery Grancher, Mark Tribe, and Jody Zellen) influences their personal Net-art projects and vice versa. As with the bags, patience is required; not all the Web sites were designed to be user-friendly, and some, like Jody Zellen's "GhostCity.com," take unconventional navigation and graphic complexity to an extreme. As long as you aren't in a hurry, though, it's definitely an engaging several-hours' worth of reading and clicking around. Tues.-Sat., noon-6 p.m., 1246 Folsom, S.F. (415) 626-5416. (Lindsey Westbrook)

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stagelistsings

Bay Area

ACCI 1652 Shattuck, Berk; (510) 843-2527. Tues-Thurs, 11am-6pm; Fri, 11am-7pm; Sat, 10am-6pm; Sun, noon-5pm. "Re-Imagings: Artistic Perspectives on Sexuality and Disability," 16 jury-selected works by local Bay Area artists. Through Wed/2.

African American Museum and Library 659 14th St, Oakl; (510) 637-0200. Tues-Sat, noon-5:30pm. "Mary Ellen Pleasant: Mother of Civil Rights in California," text, images, and artifacts of and about Pleasant. Through Mon/7.

Albany Arts 1251 Solano, Albany; (510) 526-9558. Tues-Sat, 11am-6pm; Sun, noon-5pm. Watercolors by Chi Zhu. Through Sat/5.

Creative Growth Art Center 355 24th St, Oakl; (510) 836-2340. Mon-Fri, 11am-5:30pm, and by appt. "Other Spaces/Other Places," curated by Heidi Zuckerman Jacobson; "Brut Love Satellite Exhibition," work by artists with disabilities from Creative Growth Art Center. Through Oct 11.

East Bay Municipal Utility District Administration Building 375 11th St, Second fl lobby, Oakl; (510) 287-0143. Mon-Fri, 8am-4:30pm. "Grabarte Artists," works by Monica Marini, Andres Cisneros-Galindo, Maria Vera, Rafael Gil, and Nestor Govanes. Through Oct 11.

Galleria 555 555 City Center, Oakl; (510) 238-2200. Mon-Fri, 7am-6pm. "Balancing Acts," works by Ann Weber. Through Oct 10.

Headlands Center for the Arts 944 Fort Barry, Sausalito; (415) 331-2787, ext 28. Tues-Fri, Sun, noon-5pm. Work by Katharina Grosse. Through Wed/2.

Oakland History Room Oakland Public Library, 125 14th St, Oakl; (510) 238-3222. Mon-Tues, Sat, 10am-5:30pm; Wed-Thurs, noon-8pm; Fri, noon-5:30pm; Sun, 1-5pm. "A History of Gambling in Emeryville," pictures, pamphlets, and poker chips from the city's gambling past. Through Fri/4.

Pacific Art League of Palo Alto 668 Ramona, Palo Alto; (650) 321-3891. Mon-Fri, 9am-5pm; Sat, 10am-4pm. "Pacific Prints 2002," 45 works using new and traditional printmaking techniques (reception Fri/4, 6-8pm). Through Nov 27.

Third Street Grind Gallery 464 Third St, Oakl; (510) 832-5282. Mon-Fri, 6:30am-2:30pm. Photographs by Scott Braley and Rufus Hockenhull (reception Thurs/3, 5:30-7pm). Through Oct 31.

Thurs-Sat, 8pm; Sun, 7pm. Through Nov 23. Actors Theatre of San Francisco performs two experimental works by Sam Shepard. **Shocktoberfest!!** Odeon Bar, 3223 Mission; www.thrillpeddlers.com. \$5. Opens Thurs/3, 9pm and midnight. Runs Thurs-Sat, 9pm and midnight. Through Nov 9. The Thrillpeddlers return with their annual Grand Guignol-inspired production of short plays. **Snake in the Basement: The Prosecution of Rev. Bill Pruitt and Brace Yourself Exit on Taylor**, 277 Taylor; 673-3847. Call for price. Opens Fri/4, 8pm. Snake runs Fri, 8pm; Brace runs

Sat, 8pm. Through Nov 2. Lunatique Fantastique remount their acclaimed, mature-content puppet plays. **Some Like it Hot** Golden Gate Theatre, 1 Taylor; 512-7770. \$34-77. Opens Tues/8, 8pm. Runs Wed-Sat, 8pm (also Wed, Sat, 2pm); Sun, 2pm. Through Nov 3. Tony Curtis stars (though not in the same role he made famous in the movie) in the new musical comedy. **Soup of the Day** The Marsh, 1062 Valencia; 826-5750. \$15-25. Opens Wed/2, 8pm. Runs Wed-Thurs, 8pm; Sat, 7 and 9:30pm. Through Oct 12. Charlie Varon brings back his solo

show, a mix of political satire, stand-up comedy, character monologues, and more. **Spike Rhee's Get on the Bus** Noli Space, 2840 Mariposa; 440-5545. \$12-15. Previews Thurs/3, 8pm. Opens Fri/4, 8pm. Runs Thurs-Sat, 8pm; Sun, 7pm. Through Oct 27. Asian American comedy troupe 18 Mighty Mountain Warriors performs its latest show. **The Train Play or the Reckless Ruthless Brutal Charge of It** Exit Theatre, 156 Eddy; 675-5995. \$10-25. Previews Fri/4, 8pm. Opens Sat/5, 8pm. Runs Fri-Sat, 8pm. Through Nov 10. Crowded Fire Theatre Company present Liz

Duffy Adams's comedy set on a train journey to the end of the world.

Ongoing

Are We Almost There? Shelton Theatre, 533 Sutter; 345-7575. \$12-15. Thurs-Sat, 8pm. Open-ended. Travel is the theme of this musical comedy revue. **Brand** Potrero Hill Playhouse, 935 De Haro; (510) 845-2687. \$12-20. Thurs-Sat, 8pm; Sun, 7pm. Through Oct 20. See "Let There Be Light," page 52.

Continued on page 88



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stage

Stage listings are compiled by Cheryl Eddy. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Sima Belmar, Rita Felciano, Brad Rosenstein, and Lara Shalson. See 8 Days a Week for information on how to submit items to the listings.

theater

Opening

As If in Sleep Exit Stage Left, 156 Eddy; 346-6040. \$10-12. Opens Fri/4, 8pm. Runs Fri-Sat, 8pm. Through Nov 2. The Hub at the Jewish Community Center of San Francisco presents Tim Barsky's solo show that transposes a fairy tale onto an urban American landscape. **Doing Judy!** Alcazar Theatre, 650 Geary; 441-4042. \$25-43. Previews Fri/4-Sat/5 and Mon/7, 8pm. Opens Tues/8, 8pm. Runs Wed-Fri, 8pm; Sat, 5 and 8pm; Sun, 3pm. Through Nov 17. A detective tries to uncover who's been offing local Judy Garland impersonators in this comedic whodunit.

The Fear Project The Next Stage, 1620 Gough; 673-0304. \$15-20. Opens Thurs/3, 8pm. Runs Thurs-Sat, 8pm. Through Nov 2. Combined Art Form Entertainment (CAFE) presents three tales, including one taken from a Ray Bradbury story, that explore different aspects of fear. **Icarus's Mother** and **The Unseen Hand** Actors Theatre of San Francisco, 533 Sutter; 296-9179, www.actorstheatre.org. \$5-20. Previews Wed/2-Thurs/3, 8pm. Opens Fri/4, 8pm. Runs

Ballet Preljocaj

Oct. 3-6,

Yerba Buena Center for the Arts

There are two top-notch choreographers working in France today. One is Maguy Marin, whose parents are Spanish; the other is Angelin Preljocaj, who is of Albanian descent. Not surprisingly, they couldn't be more different from each other. Preljocaj, whose Ballet Preljocaj is making its third visit to the Bay Area this week, has one foot in the past — he regularly reinterprets Diaghilev-era repertoire — and one in the future, seen in the sci-fi quality of some of his ballets. Yet wherever he stands, he keeps you at the edge of your seat with fiercely physical choreography that embraces tenderness as well as brutality. In the current program, composed of Bay Area premieres, you can expect some of each. *Rite of Spring* is set to Igor Stravinsky's distinctive score. The first performance of the music in 1913 Paris caused a riot, and it can still raise the hair at the back of your neck. *Helikopter* translates Karlheinz Stockhausen's 1995 string quartet into dance. The score (for this performance, a recording by the extraordinary Arditti Quartet) is inspired by the sounds of a helicopter's whirring blades. Note: show includes mature content. Thurs.-Sat., 8 p.m., Sun., 2 p.m., 700 Howard, S.F. \$24-\$37. (415) 392-4400, www.performances.org. (Rita Felciano)



Theater

From page 87

Dreams of the Salthorse Thick House, 1695 18th St.; 821-4849. \$15-20. Wed-Sat, 8pm; Sun, 5pm. Through Oct 20. Encore Theater presents the premiere of Adam Rapp's apocalyptic dreamscape about a 10-year-old boy's search for peace after the trauma of losing his father. The setting, colored by the dark purgatory of the boy's tortured imagination, resembles a childhood home transformed into hell: a shabby, windblown farmhouse-turned-brothel amid salt-encrusted fields where children are abandoned to deadly "joke trees" and love is a capital (decapitating) offense, punished by a harmonious trio of rapacious rappers, the dastardly doo-wopping Black Hats. The boy, now a headless man (Rick Eldredge), returns home after years of limbo, encountering an odd family made up of a foul-mouthed madam (Kimberly Richards), a Chicana prostitute (Vanessa Aspillaga), and a mute young savage who powers the generator bike (Matt Roe). The dialogue reflects Rapp's singular way with words — poetically earthy, eloquently domestic. By contrast, the strained poetry of the opening monologue is jarring. As in last year's *Nocturne*, Rapp explores with dramatic precision the long, anguished journey of grief toward reconciliation. But while his gifts as a storyteller (together with a terrific cast directed by Sturgis Warner) keeps us intellectually engaged, the conceit here feels familiar and lacking in emotional weight. (Avila)

Eight X Tenn Eureka Theatre Company, 215 Jackson; (510) 434-0734. \$12-20. Tues-Sat, 8pm; Sun, 3pm. Through Oct 20. Eastenders Repertory Company performs eight one-act plays by Tennessee Williams.

Far from Springer Call for location info: 789-7617. \$10-20. Sat-Sun, 8pm. Through Oct 13. A private home hosts In Home Theater Productions' presentation of Craig Fox's play about two queer best friends.

'Feast of One-Page Plays' ODC Theater, 3153 17th St.; 863-9834. \$15-18. Thurs/3-Sun/6, 8pm. ABYDOS/The Directors Theater pres-

ents their second annual festival of very short plays.

F*cking Handicapped Guy** Shelton Theater, 533 Sutter; 282-8721. \$15. Thurs-Sat, 8pm. Through Oct 12. Steve Parks stars in his solo show, a comedic and poignant look at his struggles with MS.

The Full Monty Orpheum Theatre, 1192 Market; 512-7770. \$41-81. Tues-Sat, 8pm (also Wed and Sat, 2pm); Sun, 2pm. Through Oct 13. Best of Broadway presents the based-on-the-film musical comedy about working-class blokes who hit on an inventive scheme to make money.

Hairstory Theatre Rhinoceros, 2926 16th St.; 861-5079. \$15-25. Wed/2-Sat/5, 8pm. Theatre Rhinoceros opens its 25th season with a musical review about hair. Based on interviews conducted by coauthors Johari Jabir and Doug Holsclaw, the show explores the role that hair plays in our sexual, gender, and ethnic identities. The original score by Jabir covers a range of musical genres including gospel, soul, jazz, and pop as well as some clever homages. The piece suffers a bit from an underdeveloped plot, but there are several humorous and insightful individual moments. (Shalson)

Night and Day Geary Theater, 415 Geary; 749-2228, www.act-sfbay.org. \$11-61. Thurs/3-Sat/5, Tues/8, Oct 9-12, 15-19, 8pm (also Sat/5, Oct 9, 12, 16, 19, 2pm); Sun/6, Oct 13, 20, 2pm. Through Oct 20. See "Let There Be Light," page 52.

PINS Walker Theatre, New Conservatory Theatre Center, 25 Van Ness; 861-8972. \$18-38. Wed-Sat, 8pm. Through Oct 13. One of the more insidious things about homophobia is that it's not always obvious who the homophobe is. Sometimes it's a gay kid whose internalized self-hatred makes him lash out at other queers. Without perpetuating the stereotype that gay-bashers are usually gay bashers (because if it's believed that only queers attack other queers — and this is certainly not the case — it's much too easy to dismiss it as a "gay problem"), Jim Provenzano (who writes the Sports Complex column

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- S 10/5 *Improv! Improv! Improv!* featuring Rick Overton of "Eight Legged Freaks" & Gary Anthony Williams of "Malcolm in the Middle"
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stage listings

in the *Bay Area Reporter*) explores the nuances of this phenomenon in his sensitive work on the unlikely topic of high school wrestling. Joey Nicci (Nick Tagas) is in love with a fellow wrestler but still participates in the ostracizing of another openly gay teammate, with tragic results. The treatment of adolescent sexuality and the pressures and pleasures of team sports is perceptive and honest, and offers a unique view of growing up gay. (Shalson)

Romeo and Juliet Lorraine Hansberry Theatre, 620 Sutter; 422-2222. \$28-36. Fri-Sat and Oct 10, 8pm (also Sat/5 and Oct 12, 2pm); Sun/6 and Oct 13, 2pm. Through Oct 13. The San Francisco Shakespeare Festival presents the classic love story.

Talking with Angels Spanganga, 3376 19th St; 821-1102. \$15-20. Wed-Sat, 8pm; Sun, 5pm. Through Oct 20. In Nazi-occupied Hungary, four friends held weekly philosophical discussions, where, according to their manuscripts, they were visited by forces that they came to know as angels. Shelley Mitchell's virtuosic solo performance presents this story from the perspective of the lone survivor: an elderly, decidedly nonreligious and likably cynical Gitta Mallasz, as she would have appeared at one of her many lectures in the 1980s. With the aid of Robert Ted Anderson's apt lighting, Mitchell transforms into the younger Hanna, who served as the medium for the angels to bring us their dialogues. Whether one believes in angels or is more inclined to find another explanation, this is a remarkable story. But the angels' words are less inspiring than one might hope for from divine entities. Far more moving is the story of Mallasz's (mostly successful) attempts to save over 100 Jewish women and children by sheltering them in a mock Nazi war factory near the end of the war. (Shalson)

Bay Area

Deep Space Transparent Theater, 1901 Ashby, Berk; (510) 883-0305. \$20 (Sun, pay what you can). Thurs-Sat, 8pm; Sun, 7pm. Through Oct 20. Transparent Theater presents Alex Johnston's play about two Irish men struggling with their confusion about male identity.

• **The House of Blue Leaves** Berkeley Rep's Roda Theatre, 2015 Addison, Berk; (510) 647-2949. \$10-54. Tues and Thurs-Sat, 8pm (also Thurs/3, Oct 12, 17, and 26, 2pm); Wed and Sun, 7pm (also Sun, 2pm). Through Oct 27. As Berkeley Repertory Theatre's revival of John Guare's 1971 sardonic farce shrewdly demonstrates, for all its built-in nostalgia, this '60s period piece retains a remarkably contemporary charge. The action takes place in 1965, the day the pope came to New York to plead before the United Nations for an end to the Vietnam War. In a cluttered Queens apartment, Artie Shaughnessy (Jarion Monroe) longs to escape his deranged wife, Bananas (Rebecca Wisocky), and flee with Bunny Flingus (Jeri Lynn Cohen). Meanwhile 18-year-old son Ronnie (Adam Ludwig) is AWOL from the Army with a plan to blow up the pontiff. In Guare's America the narcissistic love of a ruthless individualism, symbolized by the obsession of all — except, significantly, Bananas — with fame, meets its counterpart in a despicable foreign war that Ronnie inadvertently brings home. Director Barbara Damashek and a remarkable cast go a long way toward infusing it all with a palpating immediacy. (Avila)

Julius Caesar LaVal's Subterranean Theatre, 1834 Euclid, Berk; (510) 234-6046. Call for price. Thurs-Sat, 8pm. Through Oct 12. It is commonplace for playwrights to use "exotic" locations to comment on their societies. Along these lines, Shakespeare's play about events in ancient Rome has often been seen as a covert way of criticizing the Elizabethan era's trend toward consolidated monarchical power. Place the play in Mussolini's Italy of the 1930s, as Subterranean Shakespeare has done, and the message is clear. Or is it? While antifascist in its thrust, *Julius Caesar* is far from offering any simple solutions. And of course, the million-dollar question of the play is how we define honor in a situation rife with self-serving ambition, betrayal, and misconceived plans. Director Alfredo Fidani's spare and straightforward rendering falters slightly in the decision to intercut the two famous funeral speeches given by Brutus and Mark Antony, but the speeches themselves are competently delivered by actors Armand

J. Blashi and John Polak. This is a somewhat uneven production, but overall an enjoyable one. (Shalson)

The Music Lesson Marin Theatre Company, 397 Miller, Mill Valley; (415) 388-5208. \$24-40 (Tues, pay what you can). Wed/2, 7:30pm; Thurs/3-Sat/5, 8pm; Sun/6, 2 and 7pm. Amy Glazer directs a fine cast in Tammy Ryan's play based on the true story of two Bosnian music teachers who relocate from war-torn Sarajevo to Pittsburgh. But Irena (Lorri Holt) and Ivan (Ron Campbell) find the past difficult to overcome. Irena cannot shake the memory of her favorite pupil, Maja (Atosa Baboff), a precocious girl among the war's many young victims. Soon, however, the couple has two new charges: Eddie (Nicholas Tabor) and Kat (Rosalie Ward), the children of a divorced single mother (Cambron Williamson) bent on seeing them properly cultured. The rest of the rather predictable story centers on Irena's attempt to deal with the damaged American teenager Kat while overcoming her own grief and guilt for the lost Maja. With accompaniment by musicians Skye Atman and Wieslaw Pogorzelski, the characters mime pieces by Antonin Dvorak, Bach, and Aaron Copland, among others. The music thus integrated into the action helps expand somewhat an otherwise formulaic melodrama — likewise, the all too contemporary subject matter, which brings home our collective responsibility to the physical and emotional well-being of children in a troubled world. (Avila)

• **The Shape of Things** Aurora Theatre, 2081 Addison, Berk; (510) 843-4822. \$28-38. Wed-Sat, 8pm; Sun, 2 and 7pm. Through Oct 20. Controversial in the film and theater worlds since the potent 1997 indie *In the Company of Men*, Neil LaBute continues his fascination with manipulation and control in *The Shape of Things*, making its West Coast debut in a sleek production at the Aurora Theatre. Adam (Craig Marker) works as a security guard for the art gallery at his Midwestern college. There he encounters Evelyn (Stephanie Gualarte) hovering provocatively before a sculpture, spray can in hand. In a reversal of the misogynistic dynamic of *Men*, as well as the biblical relationship echoed in their names, Evelyn will remake the smitten Adam in her own image, sculpting him into the ideal mate. If ultimately less provocative than some of LaBute's past work, the play remains intriguing, not least for its consistently sharp and witty dialogue — a strength director Tom Ross and cast exploit fully with fearless and supple performances. (Avila)

Twelfth Night Highway One at Calle del Mar, Stinson Beach; (415) 868-1115. www.shakespeareatstinson.org. \$13-23. Fri/4, 7pm; Sat/5-Sun/6, 5:30pm. Through Oct 6. Shakespeare at Stinson presents Shakespeare's gender-bending comedy.

We Won't Pay! We Won't Pay! Eighth Street Studio, 2525 Eighth St, Berk; (510) 704-8210. \$10-25. Thurs-Sat, 8pm; Sun, 7pm. Through Oct 19. Italian prankster-playwright Dario Fo made a funny Nobel laureate in 1997. He took the opportunity to do what he does best: tell a joke and the truth. Thus his speech was ebulliently silly but also a serious plea for the importance of laughter, irreverent laughter in the face of authority. Shotgun Players continues its thoughtful response to the timbre of the times with Fo's rollicking comedy about the working poor. *We Won't Pay! We Won't Pay!* Antonia (Katjah Rivera) joins the neighborhood women in raiding the local supermarket amid increased gouging from all quarters, but she and best friend Margherita (Andrea Day) must hide the results from their conformist husbands, Giovanni (Clive Worsley) and Luigi (Ian Petroni), who meanwhile get downsized at the Fiat plant. Add a couple of cops and an undertaker (Kevin Kelleher) and stir vigorously. The result is revolt à la Fo, an answer to the hunger for dignity. Director Rebecca Novick knows the recipe for the madness Fo uses to make his eminently rational points, and she localizes the story a bit, too. If performances are uneven and the timing not always there, there are magic moments in this worthy production that takes its comedy seriously. (Avila)

The Winter's Tale Bruns Memorial Amphitheater, Gateway Blvd exit off Hwy 24, Orinda; (510) 548-9666. www.calshakes.org. \$13-46. Wed/2-Thurs/3, 7:30pm; Fri/4-Sat/5, 8pm

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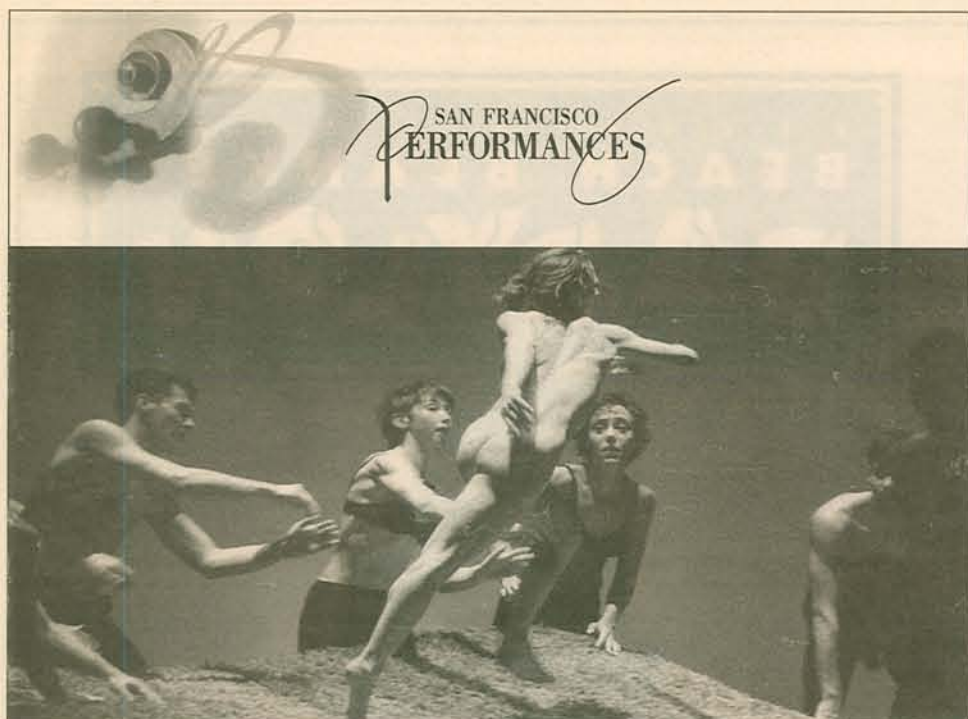
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SAN FRANCISCO PERFORMANCES

Ballet Preljocaj

Rite of Spring and Helikopter

Thursday – Saturday, October 3 – 5, 8:00 p.m.
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stage listings

Theater

From page 89

(also Sat/5, 2pm); Sun/6, 4pm. *The Winter's Tale*, mixing ample doses of tragedy and comedy, can be a tough play to get right. Though classified as a romance — love assailed, then redeemed through the mysterious workings of fate — its elements are richer and deeper than that. Director Lisa Peterson closes California Shakespeare Festival's season with an ambitious production that, while making the most of the play's light and shadow, spreads itself a little thin in the process. Still, a fine cast and an impressive production design can't help but make this *Winter's Tale* an enjoyable experience, even if through all the dazzle we still feel like we're missing something. (Avila)

dance

Ballet Preljocaj Yerba Buena Center for the Arts Theater, 700 Howard; 392-4400. Thurs-Sat, 8pm; Sun, 2pm. \$24-37. See Critic's Choice.

Chitresh Das Dance Company Cowell Theater, Fort Mason Center, Marina at Laguna; 441-3687. Fri-Sat, 8pm. \$18-27. The Kathak dance company presents world premiere *Pancha Jati*, a piece that weaves North Indian dance with South Indian Carnatic music.

Kathryn Roszak's Anima Mundi Dance Company Magic Theatre, Fort Mason Center, Marina at Laguna; (510) 233-5550. Thurs, 8:30pm. \$10. The company performs *Mountains and Rivers Without End*, a dance-theater piece based on a Gary Snyder poem.

Mary Sano and her Duncan Dancers Mary Sano Studio of Duncan Dancing, 245 Fifth St; 357-1817. Sat, 8pm. Through Oct 12. \$15-18. The company performs to benefit their upcoming Hungarian tour; works include an excerpt from *Duncan Dance: Zen and Now* — *Isadora's Legacy*.

Na Lei Hulu I Ka Wekiu Palace of Fine Arts Theatre, 3301 Lyon; 392-4400, www.tickets.com. Sat/5, Oct 11-12, 8pm; Sun/6, 4pm; Oct 13, 2pm.

\$25-30. The company presents *The Hula Show 2002: Stories of the Lehua*, a work comprised of both traditional and alternative hula dance. **'Ninth Annual Dancing Poetry Festival'** Palace of the Legion of Honor, Florence Gould Theater, 100 34th Ave; 681-0618, www.dancingpoetry.org. Sat, noon-4pm. \$15. This festival features 14 local and international dance companies performing a wide variety of styles of dance fused with music and poetry.

Brenda Way ODC Theater, 3153 17th St; 863-9834, www.odcdance.org. Mon, 7pm. \$15. ODC/unplugged, a series that offers behind-the-scenes looks at new work by ODC choreographers, previews Way's latest, *Remnants of Song*.

Bay Area

Axis Dance Company Alice Arts Center, 1428 Alice, Oakl; (925) 798-1300, www.ticketweb.com. Thurs-Sat, 8pm. \$10-22.

The company, which includes artists with and without disabilities, premieres Sonya Delwaide's new work, *Sans Instruments*, plus Nadia Adame's *El Ultimo Adios*, Stephen Petronio's *Secret Ponies*, and a guest performance by dancer Homer Avila.

Ballet Counterpointe Rep Regents Theater, Holy Names College, 3500 Mountain, Oakl; (510) 604-7063. Fri-Sat, 8pm (also Sat, 5pm). \$10-12. The newly founded dance company performs *In the House of the Butterflies*. Also performing are guest artists from Liss Fain Dance and the Berkeley Ballet Theater Youth Ensemble.

Mark Morris Dance Group Zellerbach Hall, UC Berkeley, Bancroft at Telegraph, Berk; (510) 642-9988, www.calperfs.berkeley.edu. Thurs-Sat, 8pm; Sun, 3pm. \$36-54. See 8 Days a Week, page 54.

Savage Jazz Dance Company Spreckels Performing Arts Center, 5409 Snyder Ln, Rohnert Park; (707) 588-3400. Sat, 8pm; Sun, 2:30pm. \$20-25. The company, accompanied by the Marcus Shelby Quartet, performs *Directions in Music*, interpretations of works by Miles Davis and John Coltrane.

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performance

'Avatars' DNA Lounge, 375 11th St; 1-866-468-3399. Thurs, 8pm. Through Oct 24. \$15-18. Fusion performance group Capacitor presents a multimedia, video game-inspired piece.

BATS Improv Bayfront Theater, Fort Mason Center, Marina at Laguna; www.batsimprov.com. Thurs-Sun, 8pm. \$6-12. This week's shows: "All-Star Theatresports" (Thurs and Sat); "The Life Game" (Fri).

DramaRama new play readings Blue Bear Theatre, Fort Mason Center, Marina at Laguna; 626-4603. Fri, 7:30pm; Sat/Sun, Oct 29, call for times. Through Oct 29. \$5-10. Playwrights' Center of San Francisco hosts this series highlighting new plays.

'El Cofre de Manuela' Mission Cultural Center for Latino Arts, 2868 Mission; 821-1155. Thurs, 7pm; Fri-Sat, 8pm. \$15. This Spanish-language play explores the life of Latin American activist Manuela Sáenz Aispuru.

'Desire and Creation: An Anti-Oppressionist Dream of Motherhood' Jon Sims Center for the Arts, 1519 Mission; 554-0402. Fri, 8pm. \$5-10 (sliding scale, no one turned away for lack of funds). As part of the Jon Sims Center's Fall 2002 Allspace artists-in-residence series, Saun-Toy Latifa Trotter performs her new show about motherhood and queer parenting.

'Falling off the Edge' Theatre Rhinoceros, 2926 16th St; 861-5079. www.sfcreatus.com. Thurs-Sat, 8:30pm; Sun, 5:30pm. \$12-15. Creatus presents a new play by Adam Sandel about a gay man facing a middle-age crisis.

The Kinsey Sicks Herbst Theatre, 401 Van Ness; 392-4400. Fri, 8pm. \$20-32. "America's favorite dragapella beautyshop quartet" returns home to San Francisco after a successful run of shows in Montreal and on the East Coast.

'Maire: A Woman of Derry' Edinburgh Castle Pub, 950 Geary; 387-9615. Thurs-Sat, 7:30pm. \$15. Carmel McCafferty stars in Brian Foster's play about a feisty Irish alcoholic.

'Naked Inquisition' Jon Sims Center for the Arts, 1519 Mission; www.xplicitplayers.com/nakedinquisition. Sat/5, 3pm; Sun/6, 8pm; Oct 13, 19, 20, 26-27, 7:30pm. \$20. Naked men star in this "roller coaster ride of emotions."

'3Plus3: A Montreal-San Francisco Performance Exchange' New Langton Arts, 1246 Folsom; 626-5416. Fri, 8pm (performance); Sat, 6pm (discussion). \$3-8. Artists from San Francisco and Montreal present a site-specific, multimedia work on Friday; Saturday, the participants gather for a salon discussion.

'Til Friday' Club Rendez-vous, 1312 Polk; 309-CLUB. Fri, 10:30pm and midnight. Free. A cast of drag performers — including Cockatelia, Gypsy Calabrese, Sonfondaboyz, Manley Lennox, and Karen Kill — takes the stage; this week's theme is "The Flora and the Fauna: Don't Mess with Mother Nature!"

'Zachariah Mosley's Neon Blues' McBean Theater, Exploratorium, 3601 Lyon; 441-8822. Wed, 7pm. \$6-10. As part of its "Science on Stage" festival of new plays, the Magic Theatre presents a staged reading of Neena Beber's play, which explores three stories about invention.

Bay Area

'First Frickin' Fridays' 21 Grand, 449 B 23rd St, Oakland; (510) 444-7263. Fri, 8:30pm. \$5-10 (sliding scale). Tentacle Sessions cocreator mikl-em hosts a night of performance and discussion centered on the topic "The Series in Search of a Demographic."

'Straight Black Folks Guide to Gay Black Folks' Black Box Theater, 1928 Telegraph, Oakland; (510) 594-4335, www.trustlife.net. Wed, 7:30pm. \$12. Hanifah Walidah presents her multicharacter solo show.

comedy

Blue Bear Performance Hall Fort Mason Center, Marina at Laguna; 885-5678. Sat, 8:30pm. "Improvacious Improvisation Theater Troupe," \$5-10.

BrainWash Café 1122 Folsom; 861-3663. Thurs, 8pm: Comedy open mic hosted by Tony Sparks, free.

The Field 524 Union; 377-1662. Wed, 8pm: "Comedy Club," with host Ian Jensen, \$5.

Java Source 343 Clement; 387-8025. Fri,

10:30pm and Sat, 10pm: Comedy open mic hosted by Tony Sparks, free.

Luggage Store 1007 Market; 255-5971. Tues, 8pm: Comedy workshop with Tony Sparks, \$3.

The Mock Café 1074 Valencia; 826-5750. Fri, 9pm: "No Y Chromosome Showcase!" all-female stand-up comedy night with Jane Barbone and friends, \$7.

New Pisa 550 Green; 207-0285, www.north-beachimprov.com. Fri, 9pm: "North Beach Improv," with host Uncle Vinny Rizzo, \$10.

San Francisco LGBT Community Center 1800 Market; 865-5633. Mon, 8pm: "Monday Night Gay Comedy," with host Nick Leonard, \$8-15 (no one turned away for lack of funds).

The Stud 399 Ninth St; 823-5121, stoodups@hotmail.com. Wed, 8:30pm: "Stood Up!" stand-up comedy hosted by Pippi Love-stocking and Ronn Vigh, \$5.

Warfield 982 Market; 421-TIXS, www.ticketmaster.com. Sat, 8pm and 10pm: "Mr Show Live: Bob and David in 'Hooray for America!'" \$27.50-32.50.

Bay Area

Black Box 1928 Telegraph, Oakland; (510) 595-5597. Thurs, 8pm: The Oakland Playhouse improv troupe performs improv comedy, \$5. Sat, 2pm: "Zamfoo! Improv Comedy for Kids!" \$5 (no one turned away for lack of funds).

spoken word

Open mics take place almost every night in cafes throughout the Bay Area. If you want to perform, show up about half an hour before start time to put your name on the list. A day-by-day guide to word events and featured readers:

Wednesday: La Peña Cultural Center La Peña Cultural Center, 3105 Shattuck, Berk; (510) 849-2566. "Café Poetry" open mic hosted by members of Youth Speaks, 7:30pm, \$2. Brain-Wash Café 1122 Folsom; 864-3842. "Spoken Word Salon," open mic with host Diamond Dave Whitaker, 8pm, free.

Thursday: Coppa D'Oro Café 3164 24th St; 821-1618. "Poetry on the Patio" spoken word and acoustic music open mic with host Barbara Bennett, 6:30pm, free. Belrose Theatre 1415 Fifth Ave, San Rafael; (415) 454-6422. Open mic for poets and musicians, 8pm, free.

Morrison Library Doe Library, UC Berkeley, Berk; (510) 642-0137. "Lunch Poems Reading Series" with Brenda Hillman, 12:10pm, free. Maud Fife Room 315 Wheeler Hall, UC Berkeley, Berk; jscape@socrates.berkeley.edu. "Hol-

loway Poetry Reading Series" with Nathaniel Mackey and Trane Devore, 6pm, free.

Friday: Escape from New York Pizza 333 Bush; http://poetryandpizza.homestead.com. "Poetry and Pizza" with James Meetz and

Continued on page 92

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film listings

Spoken word

From page 91

Michelle Murphy; proceeds benefit Avec Books, 7:30pm, \$5.

Saturday: Small Press Traffic Literary Arts Center at CCAC, 1111 Eighth St; 551-9278. "New Experiments: Poet K. Silem Mohammad on Lyric Equivalence," reading and discussion, 3:30pm, \$5.

Sunday: Cody's Books 2454 Telegraph, Berk; (510) 845-7852. "Poetry Flash," with Lester Graves Lennon and Dawn McGuire, 7:30pm, \$2.

film

Film listings are edited by Cheryl Eddy. Reviewers are Robert Avila, Meryl Cohen, David Fear, Dina Gachman, Susan Gerhard, Dennis Harvey, Johnny Ray Huston, Patrick Macias, and Chuck Stephens. The film intern is Adam Wadenius. See Rep Clock, page 101, and Movie Clock, page 102, for theater information.

Mill Valley Film Festival

The 25th Annual Mill Valley Film Festival plays Oct 3-13. Venues are the Rafael Film Center, 1118 Fourth St, San Rafael; CinéArts @ Sequoia, 25 Throckmorton, Mill Valley; Century Cinema, 41 Tamal Vista, Corte Madera. Most shows \$7-9; for more information and a full schedule call (925) 866-9559 or check www.mvff.com. For commentary, see "Silver Screens," page 48. All times p.m. unless otherwise noted.

Thurs/3

Sequoia White Oleander 7, 7:30. Just a Kiss 9:45.
Rafael Frida 7.

Fri/4

Sequoia "Five@Five: A Heart is Not a Toy" (short films) 5. Welcome to Collinwood 7. Heart of the Sea: Kapolioka'e-hukai 7:15. Bloody Sunday 9:15. Intact 9:30.

Rafael "The Northern De-Lites" (shorts program) 5. I'm Taraneh, 15 6:45. "Tribute to Robin Wright Penn" 7. MMI 7:15. Gagooman (The Twilight) 9. Farang Ba (Crazy White Foreigner) 9:15. Made-Up (A Vanity Production) 9:30.

Sat/5

Sequoia Atlético San Pancho 11:30a. The King's Beard noon. Nine Good Teeth 1:45. New Suit 2. Stand and Deliver 4. I Was a Rat 4:30. Amandla! A Revolution in Four Part Harmony 6:30. Sweet Sixteen 7:15. Ping Pong 8:45. The Crime of Father Amaro 9:30.

Rafael Gangs from Rosario 11a. "Human Rights and Inhuman Wrongs" (shorts program) 11:15a. A Dream in Hanoi 11:30a. "Aardvark Adventures and Other Animania" (shorts program) 1. Higher Still 1:45. My Father, the Genius 2. "Even Oddfellows Get the Blues" (shorts program) 2:45. Leaving by the Way 4. Under One Roof 4:45. "Videosyncrasis 2002" (shorts program) 5. The Stoneraft 6:30. Beauty Queen Olivia 7. At Home and Asea 7:15. Rabbit-Proof Fence 9:15. These Are Not My Images (neither there nor here) 9:30. Lost in La Mancha 9:45.

Sun/6

Sequoia Nine Good Teeth 11a. Exam 11:15. "Animated Amigos" (shorts program) 11:30a. I Was a Rat 1:30. Autumn Spring 3:15. Help, I'm a Boy! 4. The Lover 5:30. Farang Ba (Crazy White Foreigner) 6:30. City of God 8. Frida 9.

Rafael The Seven Samurai 10a. Minoes 11a. We Are Family 1. Alambrista! 2:15. What Do You Believe? 2:45. Beauty Queen Olivia 4. Chekhov's Motifs 4:30. "Cake, Steak, and Cheez Whiz: A Youth Video Buffet" 4:45. Last Seen 6:30. Igor Stravinsky, Composer 7. Taking Sides 7:15. Heaven's Crossroad and Inside the Box 8:45. Higher Still 9:15. Welcome to Collinwood 9:30.

Mon/7

Sequoia "Five@Five: You Gotta Pay the Band" 5. A Dream in Hanoi 6:45. Bug 7. Gebirtig 9:15. Jimmy Scott: If You Only Knew 9:30.

Rafael Atlético San Pancho 5. "Even Oddfellows Get the Blues" (shorts program) 6:45. Autumn Spring 7. "Independent Spirits: Faith Hubley/John Hubley" (shorts program) 7:15. TBA 9. The Stoneraft 9:15. Under One Roof 9:30.

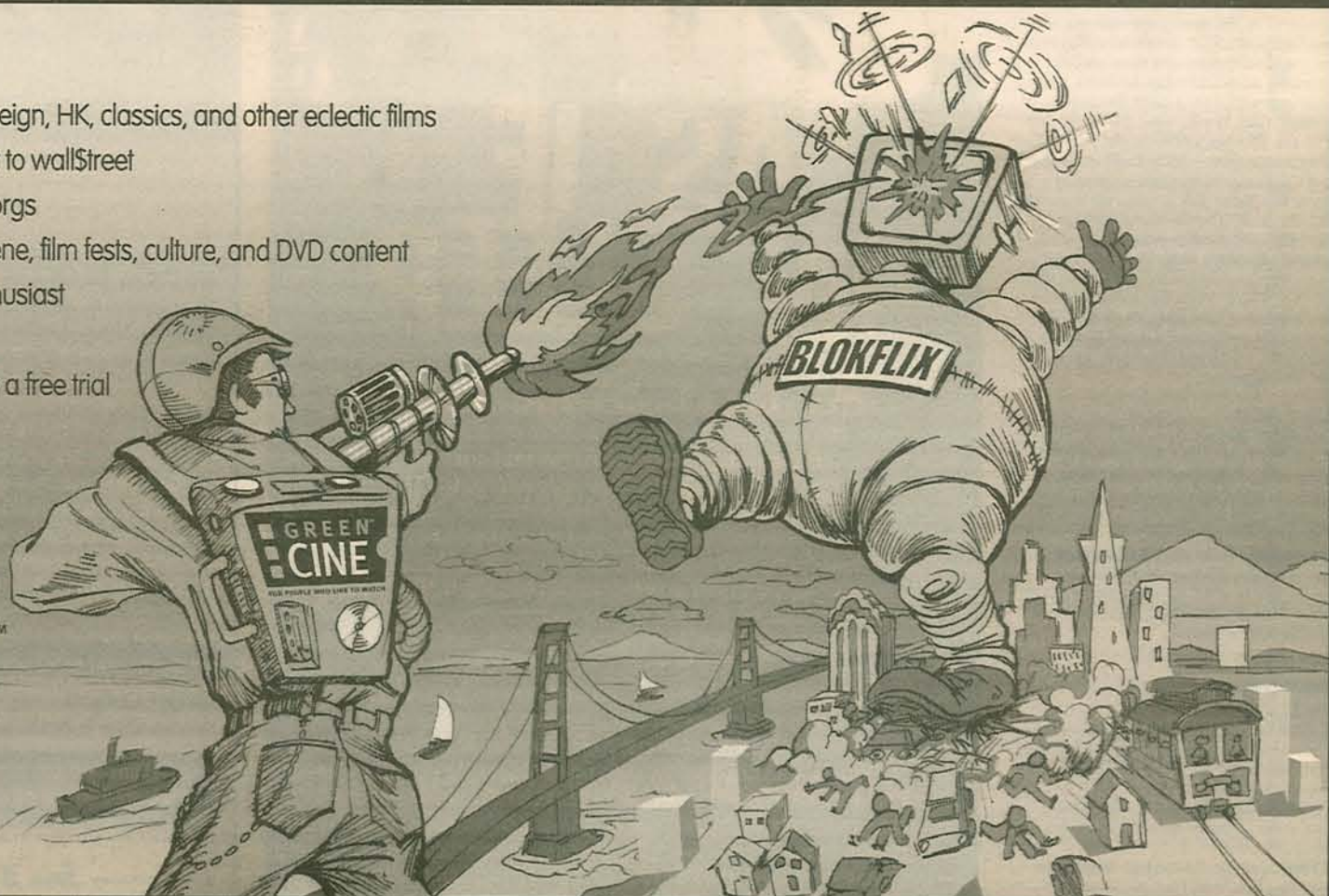
Continued on page 94

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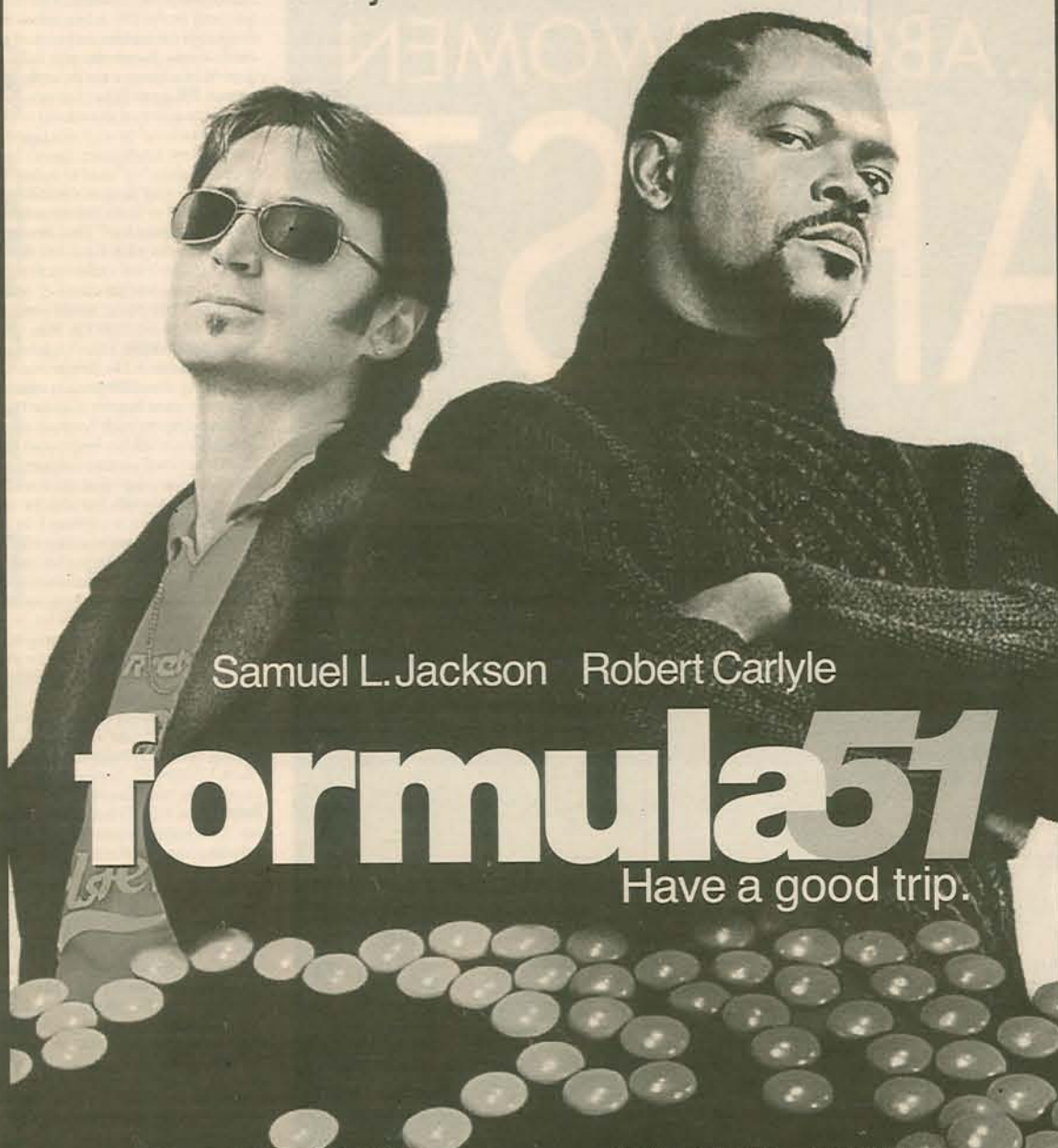
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IN THEATRES FRIDAY, OCTOBER 18TH!

Mill Valley Film Fest

From page 92

Tues/8

Sequoia "Five@Five: Storywise" (shorts program) 5. Kabala 6:30. Bloody Sunday 7. Dead-line 9:15. My Father, the Genius 9:30. **Rafael** Uncle Ghost 4:45. Letter from the Mountain 6:30. Heart of the Sea: Kapolioka'e-hukai 7. MMI 7:15. I'm Taraneh, 15 9. Amanda! A Revolution in Four Pary Harmony 9:15. Heaven's Crossroad and Inside the Box 9:30.

Opening

Invincible See "Giant Heart," page 50. (2:08) *Roxie*.
Just a Kiss A group of acquaintances, friends, and lovers (including Taye Diggs, Kyra Sedgwick, and Marisa Tomei) tangles with relationships in this quirky comedy. (1:29) *Lumiere, Shattuck*.
The Man from Elysian Fields See Movie Clock. (1:46) *Embarcadero, Shattuck*.
Red Dragon Anthony "the Cannibal" Hopkins returns in this *Silence of the Lambs* prequel,

based on the same book that spawned Michael Mann's 1986 *Manhunter*. (2:05) *Century Plaza, Century 20, Empire, Grand Lake, Jack London, Orinda*.
Wasabi Frequent collaborators Luc Besson and Gérard Krawczyk team up again for this comic action thriller. Jean Reno (*The Professional*) stars as Hubert, a kind of French Clint Eastwood — a tough-guy cop with a violent trigger — who gets summoned to Tokyo to solve the mysterious death of his long-lost love. Once in Japan, Hubert teams up with the spunky teenager daughter (Ryoko Hirose) he never

knew he had and a dim-witted, gun-happy former spy buddy (Michel Muller) to take on the black-clad, dark glasses-wearing mob. The shoot-'em-up action sequences and eye-popping color orgy of downtown Tokyo give the flick a borderline comic book reality. But *Wasabi* gets bogged down by its sensitive side: the clichéd father-daughter reunion moments feel ridiculous to the point of being cringeworthy inside the film's dense, Technicolor world of hyperviolence. Still, scenes like the one in which the sprightly Hirose storms the mall with square papa in toe, then changes into

a slew of ruffled, sequined, and plastic club kid outfits and bounces in techno-time to a video game dance-athon make *Wasabi* an easy-on-the-brain bargain matinee. (1:34) *California, Lumiere*. (Sabrina Crawford)

Ongoing

Apollo 13: The Imax Experience (1:57) *Metreon IMAX*.

Austin Powers in Goldmember (1:36) *Century 20, 1000 Van Ness*.

Ballistic: Ecks vs. Sever Adorned with decidedly unexciting car explosions, emotionless gun-toting principals, and unimaginative two-shot exposition scenes, *Ballistic: Ecks vs. Sever* may very well be the first action movie suitable only for people on massive amounts of anti-anxiety medications. Planet-size plot holes and major general incoherence are the order of the day as former FBI agent Ecks (Antonio Banderas) is lured into a sort-of showdown with "ultimate killing machine" Sever (Lucy Liu) by his former Defense Intelligence Agency handlers. Remember when "vs." used to mean "fight to the death," à la *King Kong vs. Godzilla*, rather than "scuffle once or twice before teaming up to battle a common foe?" Thai director Wych Kaosayananda, a.k.a. Kaos, has all his guns and ammo in check but makes tactical blunders in the action scenes that even a 12-year-old Counter-Strike player would win at. (1:30) *Kabuki, Metreon, 1000 Van Ness*. (Macias)
The Banger Sisters There's a genuine sadness to Bob Dolman's *The Banger Sisters*, and I'm not talking about the pseudo moment of self-discovery when Suzette (Goldie Hawn) realizes that sleeping with "zonked-out musicians" all her life has left her empty and unhappy. No, it's our own somber realization that not only is Hawn grasping at the frayed ends of her illustrious youth, but also for some reason she thinks she can re-capture it by following in the footsteps of daughter Kate Hudson (*Almost Famous*). After losing her bartending gig at an LA nightclub, the weathered Suzette ventures off in search of her long-lost friend Lavinia (Susan Sarandon), who, Suzette assumes, will most certainly dump her lavish lifestyle and successful family for another chance to go out and party like the good ol' days. Maybe it's just me, but two aging ex-groupies out flailing the night away to "Burning Down the House" is not a particularly appealing cinematic experience. (1:37) *Century Plaza, Century 20, Empire, Grand Lake, Metreon, Orinda, 1000 Van Ness*. (Wadenius)

Baraka Ron Fricke's narrative- and narration-free 1992 feature roams the globe in search of stunning images, offering up one after another — in glorious 70mm, to which format this rerelease has been restored. The image clarity and depth is outclassed only by Imax movies (Fricke had previously directed the similar *Chronos* in that process); the format, style, and thematic undercurrents owe a great deal to *Koyaanisqatsi* (which Fricke photographed and co-edited). In other words, it's a sort of National Geographic-travelogue head-flick for New Agers, eco-absolutists, and guilt-savoring first worlders of every stripe. The nature = good, human progress = bad gist is simplistic, to say the least, but duly overwhelmed by pure physical beauty and Michael Stearns's score of drizzling synthesizer washes and world beat snippets. (1:36) *Shattuck*. (Harvey)

Barbershop So much can happen in one day on the South Side of Chicago: so many changes, so many lessons learned, so many haircuts. Calvin Palmer (Ice Cube, who deserves meatier material) resents the fact that he had to take over his late father's barbershop, so he keeps dabbling in moneymaking scams and yearning to be free of the family business. When a slimy businessman offers Calvin a wad of cash for the shop, Calvin sells out and takes the bills. While all this is going on, two not-so-smart thugs are trying to pry open an ATM they stole the night before, which of course eventually ties into Calvin's woes and gives the story some momentum. The best scenes are those in which the characters who work and hang out at the barbershop (including Cedric the Entertainer and rapper Eve) sit around and jaw about everything and nothing. But the rest of *Barbershop* is weighed down by its too-obvious attempts to be deep and meaningful. (1:42) *Century 20, Century Plaza, Grand Lake, Jack London, Kabuki, Metreon, 1000 Van Ness*. (Gachman)

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Fremont, Century Cinedome 8
Hayward, Mann Festival
Martinez, Contra Costa Cinema 5
Oakland, Renaissance's Grand Lake
Oakland, Signature Jack London Cinema
Orinda, Renaissance's Orinda
Pittsburg, Brenden 16
Pleasant Hill, Century 16 Downtown
Richmond, Century 16 Hilltop
San Leandro, Century Bayfair Mall 16
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Ongoing

From page 94

Blue Crush The only thing that matters to scrappy surfer Anne Marie (Kate Bosworth) is

kicking ass in the upcoming Pipe Masters competition — until, of course, complications (including an eye-rolling romance with a generically hunky, vacationing football player) threaten to get in the way of her goals. As dare-

to-dream sports movies go, *Blue Crush* is predictably plotted, but it does offer up stunning Hawaiian scenery and some exciting (if FX-enhanced) surf photography. Bosworth, in her first major role, is appealing as the determined

surfer chick, and *Blue Crush* is enjoyable enough as popcorn fare, though lacking in a certain fun-spirited, triumphant energy that might've made it a tad more memorable. (1:44) 1000 Van Ness. (Eddy)

The Bourne Identity (1:53) 1000 Van Ness. **Chaos** Take advantage of the chance to see a film by Japanese horror director Hideo Nakata on the big screen before the Hollywoodized version of his hugely popular *Ring* opens next month. In *Chaos*, the director wields psychological unease with an expert hand, starting with what seems like a simple kidnapping and spiraling into a complicated scenario where characters and situations are not at all what they seem. The influence of Hitchcock (especially *Vertigo*) and new-school noir is obvious, with a femme fatale who fluidly changes identities and a twisty, complicated plot that jumps around in time. You'll probably guess the outcome before the hapless protagonist does, but still, *Chaos* is far more intriguing and suspenseful than most anything that passes for an "erotic thriller" on this side of the Pacific. (1:30) Four Star. (Eddy)

City by the Sea The true saga of the LaMarca family (Angelo, executed for murder; his son, Vincent, a hero cop; Vincent's son, Joey, a junkie-turned-killer) unfolds like a grittier, uncampy version of *The Bad Seed*. NYPD detective Vincent LaMarca (Robert De Niro) is an introvert, terrified of unleashing the pain he's so meticulously locked out of his life — caused by the loss of his father at a young age while also being branded a criminal's kid, and later the bitter dissolution of his marriage to Margaret (Patti LuPone). Then, of course, there's Joey, the child LaMarca abandoned when the divorce sent him roaring away from the wasteland of Long Beach, N.Y. for good — or so he thought, until the body of a tattooed man with a Long Beach address in his pocket washes ashore in LaMarca's jurisdiction. Director Michael Caton-Jones (*This Boy's Life*) keeps the Long Beach scenes gray and dreary, a desolate landscape that's note-perfect for the inevitable confrontation between detective and quarry, father and son. Franco blusters a bit, and the filmmakers' decision to add a fourth LaMarca generation (Joey's son, Angelo ... get it?) is a little overwrought. But the compelling true story and De Niro's controlled, slowly unraveling performance render *City by the Sea* more haunting than expected. (1:48) Kabuki, Metreon, 1000 Van Ness. (Eddy)

Das Experiment Oliver Hirschbiegel's *Das Experiment* recycles the factual saga of the 1971



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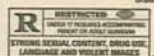


WRITTEN AND DIRECTED BY ROGER AVARY

THE RULES OF ATTRACTION

JAMES VAN DER BEEK SHANNYN SOSSAMON JESSICA BIEL
IAN SOMERHALDER KIP PARDUE KATE BOSWORTH

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film listings

Stanford Prison Experiment in fictive thriller terms. Cab driver protagonist Tarek (Moritz Bleibtreu from *Rain*) enters the study because he hopes to relaunch his lapsed journalism career — just as in the Stanford project, a student activist planned on selling an article to underground newspapers and was responsible for inciting conflict in hopes of a better story. And things spiral out of control much as they did three decades ago. This being a movie, however, they naturally get a lot bloodier by the final reels than nonfiction allowed. Bereft as it may be of original ideas, *Das Experiment* still has terrific potential. The notion of voluntary role-playing drawing out the capabilities we have for dominance, sadism, psychosis, and all else normally kept under "civilized" society's firm control is a rich one. Unfortunately, *Das Experiment* can't resist pulling away from those deeper resonances and going for typical popcorn thrills. (1:54) *Opera Plaza*. (Harvey)

8 **Women** Though other films by François Ozon (*Water Drops on Burning Rocks*, in particular) prove he's adept at creating unflattering male portraits, his latest gift to audiences comes wrapped in feminine packaging. When 8 *Women's* faux-Technicolor paper is ripped off, female duplicity is revealed, and Ozon presents the spectacle with compassionate cynicism. The musical whodunit unites many — but not all — of France's most famous actresses: Catherine Deneuve rules, or attempts to rule, with trademark hauteur over a cast that includes Isabelle Huppert, Fanny Ardant, Emmanuelle Béart, Virginie Ledoyen, and grand dame Danielle Darrieux. During a title sequence that also pays homage to the rain shower of phony jewels in the opening credits of Douglas Sirk's *Imitation of Life*, the name of each actress is matched with a flower, some symbolic of innocence, some overtly obscene. The plot that follows is a murder mystery, but Ozon's true investigation — as usual — is a misanthrope's inquest into human nature. (2:00) *Albany, Clay*. (Huston)

The Four Feathers Semi-greatness, or at least competency, is to be expected from director Shekhar Kapur after the excellent *Elizabeth*, but *The Four Feathers* can boast one good battle scene and little else, saddled as it is by a horrific screenplay and a passel of unsympathetic characters. After a tiny bit of soul-searching, a British officer (Heath Ledger) resigns rather than be shipped to a messy battleground in the Sudan. He's promptly branded a coward by his pals and his beloved (Kate Hudson). After a tiny bit more soul-searching, he heads to Africa to redeem himself, growing the world's fastest beard and befriending the world's most clichéd "noble savage" character (Djimon Hounsou, a compelling actor who deserves way better). Anyone who calls this overblown, wanna-be-important flick an "epic" — and anyone who wants to see a similarly camel-laden military adventure done a zillion times better — should forgo this poor excuse and seek out the masterful *Lawrence of Arabia* during its current 40th anniversary revival. (2:03) *California, Century Plaza, Century 20, Kabuki, Metreon, 1000 Van Ness*. (Eddy)

10 **The Good Girl** Jennifer Aniston stars — a little aggressively — in another Miguel Arteta, Mike White, and Matthew Greenfield (director, writer, and producer, respectively, of *Chuck and Buck*) film about unhealthy obsession. Aniston plays a wife who feels, probably unfairly, imprisoned in her marriage to kind if potheaded painter husband Phil (an always awesome John C. Reilly). She looks to aise two for spiritual relief in the form of a tormented soul, a faux writer who's renamed himself "Holden" (Jake Gyllenhaal). Their romance goes predictably awry, in a typically unpredictable Arteta way. Yet it's the bit parts that bring the real laughs in this film — from *Fargo* hubby John Carroll Lynch, "Your Store Manager," to Phil's bony painting partner Tim Blake Nelson. If you, unlike me, can reduce Aniston to the anonymity of her surroundings — accomplishing the inhuman feat of removing all knowledge of her soul-mating to Brad Pitt and familiarity with a certain popular TV comedy about a group of "buddies" — then you may truly be able to inhabit the film's brilliant comic nowhere. I had to protect my eyes: her star power was shining far too neon bright in a movie where some all-purpose fluorescence was truly required. (1:34) *Embarcadero, Shattuck*. (Gerhard)

How I Killed My Father A successful doctor (Charles Berling) is given a letter informing him that his father (Michel Bouquet), who

had abandoned his family decades earlier, has just passed away in Africa. Later that same evening, the father suddenly appears at his son's house for an extended stay, wherein the patriarchal figure proceeds to puncture the doctor's frail façade of a perfect life bit by bit by control-issue-driven bit. Fans of ye olde European art house enigma flicks will find themselves happier than pigs in slop trying to discern Freudian fantasy from neurotic fact,

while actress-turned-director Anne Fontaine (*Dry Cleaning*) lays wreaths at the altars of maestros past (an Ophuls gliding camera here, an angular Bergmanesque duality homage there) along possibly patricidal psychological-thriller pathways. Her willingness to blur reality lines serve to incite analysis rather than confusion, however, and what at first seems little more than a dysfunctional family portrait turns into an enthralling case study

as its layers are peeled off one by one. (1:40) *Balboa*. (Fear)

11 **I Am Trying to Break Your Heart** (1:32) *Galaxy, Igby Goes Down* (1:38) *Galaxy, Metreon, Orinda, Shattuck*.

In Praise of Love Touted as a "return to form," Jean-Luc Godard's latest will disappoint anyone expecting youthful energy: the film may have the 60s blues, but in this case "60s" refers

Continued on page 98

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Ongoing

From page 97

to Godard's age, not the 20th century's. Death is no longer offhandedly depicted — it's pondered in tones of dread. He may return to the streets of Paris, but he still privileges philosophy over narrative. Balzac, Bresson, Weil, and Hugo aid him in building a convoluted, curmudgeonly mental maze. Technology is accused of erasing history, Steven Spielberg is charged with exploiting Schindler's widow, and America's titanic beauty is attacked for being nameless and amnesiac. As dreamlike cinematography shifts from black and white to color, the question "What is an adult?" is repeatedly asked. Though the clock seems to be winding down, an answer never arrives. (1:38) *Oaks, Opera Plaza.* (Huston)

In Shifting Sands: The Truth about UNSCOM and the Disarming of Iraq This new doc by former United Nations weapons inspector (and ex-Marine intelligence officer) Scott Ritter studies why weapons inspection in Iraq has become an increasingly tense issue since the Gulf War. The United States — which, despite an

agreement to the contrary, kept economic sanctions against Iraq in place even after the United Nations special committee declared Iraq more than 95 percent disarmed — comes across as exceedingly sinister, willing to override the wishes of the U.N. for its own selfish purposes. On the other hand, the film notes that Saddam Hussein's refusal to allow inspectors access to certain locations is a clear indication of his priorities — he'd rather keep whatever weapons he might have hidden away, rather than comply with the U.N. and clear the way for the sanctions against his poverty-stricken people to be lifted. Somewhat dry and saddled with its own baggage (though not revealed to the viewer, the film was largely funded by an alleged pro-Saddam Iraqi American), *In Shifting Sands* isn't quite the open-and-shut exorcism of the U.S. government it would like to be. However, its insider perspective on such timely subject matter makes it well worth a look. (1:32) *Roxie.* (Eddy)

► **The Last Kiss** Writer-director Gabriele Muccino's *The Last Kiss*, a tender look at the realities of growing up and settling down, is also a modernized take on the traditional Italian sex comedy. Less about raw lust (though

there's no shortage here) than about the restlessness that permeates contemporary relationships, the film ultimately paints love as a state of perpetual confusion and repeatedly asks whether it is ever possible to recognize happiness once you've found it. Muccino accomplishes this through the interwoven stories of a group of college buddies on the verge of hitting 30: Carlo (Stefano Accorsi, also of the Italian import *The Son's Room*) is secretly petrified of marrying his pregnant girlfriend, Paolo (Claudio Santamaria) can't seem to get over his domineering ex, and Alberto (Mario Cocci) is beginning to question the value of an endless string of one-night stands. Well-structured and well-acted, *The Last Kiss* deftly canvasses the gamut of human emotions, from the joys of childbirth to the dizzying fear that somehow, somewhere, a better life is passing us by. (1:44) *Act 1 and II, Embarcadero.* (Cohen)

► **Lawrence of Arabia** Very, very near the start of T.E. Lawrence's cinematic memorial, barely one reel in and right after our hero has shuffled off this mortal coil, a departing mourner is asked for comments on the recently deceased. "What, more words?" he wearily replies ... not unlike a critic attempting to translate the experience of watching this beloved touchstone of Goliath-size image-making into mere scratches on a page. Really, what can you say about David Lean's absurdly epic movie that hasn't already been carved into stone by worshippers of the collective wide-screen unconscious, dutiful Hollywood historians, and your own

mind's eye in the past 40 years? It's better to just see it on a big screen like the Castro's and let it wash over, firsthand. Bringing back the 1989 restoration road show of the film that cemented its status for a new generation of popcorn addicts, this ruby-anniversary version comes complete with a restored writing credit for blacklisted contributor Michael Wilson, a new 70mm print, and digitally remastered sound. (3:36) *Castro.* (Fear)

► **Mad Love** Spain, 1496. The beautiful young princess Joan of Castile (Pilar López de Ayala) marries Fabio look-alike Philip the Handsome (Daniele Liotti) and is soon consumed with a near nymphomaniac passion for the *objet de l'amour*. When her mother passes away, Joan becomes the queen of Castile; when she becomes consumed with jealousy and rage over her husband's infidelities, she transforms into Juana la Loca (Joan the Mad), risking her empire's stability. Veteran Spanish director Vicente Aranda (*Lovers*) grafts his obsession with ill-fated passion onto a full-fledged historical drama, albeit one with enough moments of carnality and psychic carnage to make the *De-america*-era Pasolini squalor. His penchant for impeccably crafted wide-screen images yields some of the most breathtaking murals of classic formalism you're likely to see (every other scene looks like a Rembrandt), lending what's basically a melodramatic tale of a particularly flammable royal moth and her killing flame an air of near transcendental, graceful gravity. (1:57) *Balboa.* (Fear)

► **Moonlight Mile** After a young woman in the wrong place at the wrong time is murdered, her fiancé (Jake Gyllenhaal), mother (Susan Sarandon), and closed-off father (Dustin Hoffman) must pick up the pieces amid feelings of guilt, grief, and good intentions gone sour. Director Brad Silberling's autobiographical meditation on loss is a substantial leap from his deathly *City of Angels* and offers much in the way of grace notes. Some amazing performances (Gyllenhaal hits all of the right awkward notes, Sarandon bites into a meaty character with both subtlety and fangs) and a transcendental last shot help screen mourning become electric, which unfortunately makes the pandering moments designed for instant audience gratification (do we really need another slow dance in a crowded bar scene, or that cringe-inducing false courtroom epiphany?) stick out like sore thumbs. There's much to recommend, but one wishes this elegiac take on moving on had enough courage to dive headfirst into its touchy subject rather than simply stick its toe into the water then retreat. (2:03) *Century Plaza, Kabuki, Metreon, Shattuck.* (Fear)

► **Mostly Martha** Hamburg-born writer-director Sandra Nettelbeck's sumptuous new film, *Mostly Martha*, extends the Euro-foodie film genre to Germany with its story of a woman looking for love amid scads of gorgeously shot meat, fish, and pasta. Martha (Martina Gedeck) is a top chef at a fancy Italian restaurant in Hamburg. Martha's fiery, uncompromising spirit comes across in her meticulous control of the kitchen and in her refusal to ever let a customer get away with criticizing her food. Even in her therapy sessions she can't bring herself to express her feelings about love and life but obsessively recites recipes to her shrink. The sudden death of Martha's sister in a car accident is the tragic catalyst that opens her emotional floodgates, the rock-bottom moment that makes her fall apart. When Martha's boss (Sibylle Canonica) brings on a free-spirited Italian sous chef (Sergio Castellitto) to help out in the kitchen, Martha's frustration and anxiety mount. *Martha* offers an array of sensual and cinematic pleasures, and it ultimately has even more to say to us about grief and longing and about how we must reach out to those around us in both good times and bad. (1:47) *Albany, Embarcadero.* (Jenni Olson)

► **My Big Fat Greek Wedding** A shrinking wall-flower raised amid over-the-top extroverts, Toulou Portokalos (Nia Vardalos) awakens from her 30-year funk after one look at lanky hunk Ian (John Corbett). She gives herself a makeover and a new career and duly snares Mr. Right. Trouble is, his family is as WASPy as they come, while hers — well, suffice it to say that parents Gus (Michael Constantine) and Maria (Lainie Kazan) are so ethnocentric that their suburban house is outfitted to look like the Parthenon. Wacky culture-clashing ensues. Adapting Vardalos's autobiographical stage monologue for the screen, director Joel Zwick (a TV veteran all the way back to *Laverne and Shirley*) doesn't do much to elevate the material above elongated-sitcom status — though if the howling response from a largely Greek American audience at a preview screening is any indication, this agreeable, predictable comedy has at least one demographic in its pocket. (2:01) *Galaxy, Metreon, Piedmont, Shattuck.* (Harvey)

► **One Hour Photo** A lonely SavMart photo developer (Robin Williams) who's been obsessing over a "perfect" suburban family has taken to stalking their house, collecting their snapshots, building shrines, etc. When photographic evidence points to a possible infidelity within his idealized clan, things move from uncomfortably creepy to downright ugly. Director Mark Romanek wears his music-video past on his sleeve, imbuing his bloodlessly perfectionist compositions and color-coded set-design schematics (warm amber for the family's house, bland and banally sterile for the lunatic fringe mind set) with the self-conscious air of a still-life painter used to working within three-minute formats. Fighting for eye-space is Williams, already deep into his summer-of-discontent phase with *Insomnia* and hell-bent on proving that his real strength is less manic shtick than tour de force unravelings. Stuck amid arty Dutch angles and smooth Steadicam lolling, it's still Williams' blank stare and needy grin that steals the show, frazzling viewers' nerves long before the film dutifully cuts to the bone. (1:38) *Century 20, Embarcadero.* (Fear)

► **Possession** Increasingly bankable yet loathed by many, Neil LaBute (*In the Company of Men*,

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film listings

Your Friends and Neighbors, *Nurse Betty*) directs this bucket of upmarket Miramax sentimental slop that's as Merchant-Ivory as contemporary-lit adaptations get. Based on A.S. Byatt's novel, *Possession* is an elaborate literature-about-literature construct in which two modern-day academics (Gwyneth Paltrow and Aaron Eckhart) hunt down evidence linking two Victorian authors, one obscure, the other fabled. Naturally, the push-pull tentative romance between the latter-day researchers comes to mirror the more tragically thwarted wuv of the late greats. Eckhart (loyally cast by LaBute in all his features to date) comes off best here; for one thing, he's handsome in a large-featured way that flies against the Tom Cruise-alike generic standard we've had for a couple decades. He also bears up under limiting circumstances (underwritten, ugly-American-stereotype style) as a prickly pseudoscholar who might credibly find careerist excitement in 150-year-old communications. *Possession* looks conventionally "lush" in its wide-screen photography and steady art-house pacing. Yet the flashbacks never convince as anything but costume drama, and the present-day histrionics never get past two characters' annoying self-absorption. (1:42) *Kabuki*. (Harvey)

Road to Perdition (1:59) *Shattuck*.
Read My Lips France's national brand of Hitchcockian femme fatales and hapless heroes is a film subgenre usually filed under Chabrol, but in Jacques Audiard's *Read My Lips*, the usual front-and-center homage shell game takes a backseat to spin-the-bottle power struggles. Clara (Emmanuelle Devos) is a deaf office worker who wears her frumpiness like a cloak. Forever being mocked, exploited, and pushed over for promotions, she silently waits her turn to gain an upper hand. Enter Paul (Vincent Cassel), a rough-trade ex-con whom Clara hires on as a temp. Out of pity and animal attraction, she sets him up with an apartment and covers up his mistakes; in turn, he poses as her boyfriend at social events and "convinces" a coworker to stop stealing her work. When Paul is drawn back into the criminal underworld, Clara's new thirst for danger and her singular talent for lipreading pull them both deeper into dark waters. Audiard's deft handling of the comic and crime-story aspects maneuver the movie away from your typical copycat potboiler into the desperate territory of longing and belonging. (1:55) *Balboa*, *Galaxy*. (Fear)

Rivers and Tides Building elaborate installation pieces out of Mother Nature's flotsam and jetsam in its own "natural" habitat (open fields, seashores, riverbanks), artist Andy Goldsworthy spends hours altering the landscape or working his elemental materials into man-made paths and patterns of harmonious grace. A finished work can last for as long as a few days or as short as a minute before a light breeze or an eddy tide picks it apart like carrion; in Goldsworthy's art, deconstruction is as much a part of his vision as construction. German documentarian Thomas Riedelshiemer's affectionate, awestruck look at the man and his mission to tap into a frequency of symmetrical order in terra firma's chaos is as hypnotically dazzling as his subject's abstract expressionist products. Fluently gliding around Goldsworthy's struggle to complete a fragile twig leitmotiv before it collapses under its own weight or pulling far back to reveal a sidwinder pattern snaking around a forest glen, Riedelshiemer's camera becomes the subject's partner, capturing the artist's attempts to channel the ebb and flow of organic life for posterity in a gorgeous, wide-screen, 35mm time capsule. (1:30) *Opera Plaza*, *Shattuck*. (Fear)

Satin Rouge Each night in a small Tunisian town, a cabaret filled with jovial male patrons comes to life when bejeweled belly dancers take the stage. The allure of such a sensual underworld is unimaginable to Lilia (Hiyam Abbas), a widowed seamstress who divides her time between sewing, cleaning, and worrying about her rebellious teenage daughter. That is, until she stumbles upon it while snooping into her daughter's love life. What follows is a much needed tour of self-discovery for Lilia. Unfortunately, her metamorphosis, while uplifting, is disappointingly slow and predictable. The film, by writer-director Raja Amari, is partly redeemed by its many belly dancers, whose fluid movements and rapid-fire gyrations are quite enchanting, and by the breathtaking Tunisian cityscapes. There is also something to be said

for touting an image of feminine beauty that celebrates women as they exist in nature, folds, love handles, and all. (1:40) *Balboa*. (Cohen)
Secretary Its special prize at Sundance earlier this year for "originality" only proved that for many people consensual dominance-submission is still a waaaaay exotic concept. If you're not so easily shocked, this will be readily seen for what it really is: an offbeat yet familiarly "quirky" romantic-comedy date flick. Adapted from a Mary Gaitskill story, Steven Shainberg's accomplished feature revolves around the gradual self-definition of Lee Holloway (Maggie Gyllenhaal), a jittery wallflower who's just gotten out of an institution for inflicting grievous bodily harm on herself. Determined to escape the clinging of an aging trophy-wife mom (Lesley Ann Warren) and the shadow of a too-perfect elder sister, Lee takes the first job offer she gets: secretary to attorney E. Edward Grey (neurotic yuppie archetype James Spader). Plagued by more than a few dimly glimpsed insecurities himself, he's alternately solicitous and harsh. But Lee finds his occasional (then frequent, then constant) "disciplinary" strictures exciting, even liberating — external humiliation frees her from her own tiresome

demons, obedience perversely allowing her to become the person she'd never had the courage or confidence to be before. Smartly wrapping outré content in a deadpan veneer, with excellent lead performances, *Secretary* is a classic Cinderella story at heart — its non-p.c. progress admits without guilt that, yes, some women really do want a man to boss them around. (1:44) *Act 1 and II*, *Bridge*, *Empire*, *Piedmont*. (Harvey)
Signs Writer-director M. Night Shyamalan's *Signs* centers on a Pennsylvania farmer and former man of the cloth, Graham Hess (Mel Gibson), who wakes one morning to find mysterious circles in his cornfield. Before long, Graham and his kids — 10-year-old Morgan (Rory Culkin) and 5-year-old Bo (Abigail Breslin) — and his brother, failed baseball pro Merrill (Joaquin Phoenix), are thrust into circumstances as terrifying as they are enigmatic. Anyone who's seen *The Sixth Sense* knows that Shyamalan likes to insert clues that point the way toward the film's final twist; though still an effective technique, with the heavy-handed *Signs* his touch has become less subtle. Thought-provoking, if obviously trying to be so at times, *Signs* skillfully reuses the *Sixth*

Sense ploy of slowly drawing the film's subtext to the forefront of the "scary" story. Some corny, distracting factors shadow the finale a bit, but Shyamalan is definitely in his element here. (1:46) *Metreon*, *1000 Van Ness*. (Eddy)
Skins In this follow-up to his 1998 success *Smoke Signals*, Native American filmmaker Chris Eyre returns with an insightful yet frustrating work about rampant poverty and alcohol abuse on the Pine Ridge Indian reservation. Police officer Rudy Yellow Lodge (Eric Schweig) spends most of his nights locking up

drunken residents — oftentimes including his older brother Mogie (Graham Greene). Tired of the violence that is slowly eating away at the community, Rudy takes matters into his own hands as a vigilante, applying swift justice to local delinquents. Aside from Rudy's behavior, the film is most troubling in that it raises important questions about the issues facing the residents of Pine Ridge, all the while failing to explore any solutions to these problems. Based on Adrian C. Louis's 1995 novel, the screenplay

Continued on page 100

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Ongoing

From page 99

instead resorts to cheap sentimentality and a finale that, while intended as an act of liberation, comes across as inappropriate. (1:30) Opera Plaza, Shattuck. (Wadenius)

Spirited Away A little girl and her parents stumble across an "abandoned amusement park!" (No, it's not Euro-Disney.) After her folks eat some magical food and literally turn into pigs, the girl goes through the looking glass into a world of talking animals, hungry ghosts, cute boys who are really

dragons, and one pissed-off, gigantic toddler. Like the best fables, grand *anime sensei* Hayao Miyazaki's (*Princess Mononoke*) fantasy epic is both charmingly childish and a feverish nightmare. Why Miyazaki's work is getting the red-carpet treatment from the House of Mickey is almost as mystifying as

the film's scattershot "plot"; whether Disney is hoping to court a homegrown generation raised in the light of the Sailor Moon or is just altruistically giving a mainstream release to a complete, if barely comprehensible, work of imagination is one for the ages. Regardless of mouse-eared intentions, *Spirited*

Away is one undeniable visual experience that may require viewers to simply give up following the story, sit back, and just enjoy the acidic trip. (2:04) Kabuki, Metreon, Piedmont, Shattuck. (Fear)

Spy Kids 2: The Island of Lost Dreams (1:45) Century 20, Oaks.

Stealing Harvard (1:23) Century 20, Kabuki, Metreon, 1000 Van Ness.

Sweet Home Alabama Up-and-coming fashion designer Melanie Carmichael (Reese Witherspoon) has just accepted a proposal from her high-society beau (Patrick Dempsey, eerily JFK Jr.-like), who happens to be the son of the image-conscious New York City mayor (Candice Bergen). Trouble is, Melanie has a secret, hell-raisin' past — and a good ol' boy husband (Matthew McConaughey clone Josh Lucas) — in backwater Pigeon Creek, Ala. When the former "Felony Melanie" heads south for the first time in seven years determined to finalize her divorce, her stilettoes-'n'-cell phone persona makes for culture clash with the yokels (including her plain-folks parents, played by Fred Ward and Mary Kay Place). Social faux pas ensue, Civil War jokes abound, the nature of true love is pondered, and — come on, if you've seen the trailer, you know how this cinematic equivalent of lemon chess pie ends. It's a chick flick, sure, but the Witherspoon factor ensures *Sweet Home Alabama* is a top-notch entry into the genre. (1:49) Century Plaza, Century 20, Jack London, Kabuki, Metreon, Oaks, 1000 Van Ness, Presidio. (Eddy)

Swimfan (1:26) Century 20, 1000 Van Ness.

Trapped (1:39) Century 20, Metreon, 1000 Van Ness.

The Tuxedo Real-life superhero Jackie Chan has struck gold more than once with buddy comedies (both *Rush Hour* movies, *Shanghai Noon*) that mask his lessened abilities to perform his trademark jaw-dropping stunts (hey, even superhumans get old) with jokey repartee. The formula fails in *The Tuxedo*, however, mostly because costar Jennifer Love Hewitt is no Chris Tucker. Or Owen Wilson. It's not entirely Hewitt's fault, though; the movie wants to be *Inspector Gadget*—meets—James Bond, but too many slo-mo shots of Hewitt's boobs, the terrifying sight of Chan sporting a Hooters t-shirt and soul patch, and some way overused plot contrivances (four words: James Brown as himself) render *The Tuxedo* more work than fun to watch. (1:39) California, Century Plaza, Century 20, Grand Lake, Jack London, Kabuki, Metreon, 1000 Van Ness. (Eddy)

24 Hour Party People Manchester-based label Factory gave the world Joy Division, the Happy Mondays, and the seeds of rave culture via its sister club Hacienda and was renowned as much for its owners' bad business sense and drug-fueled burnout as for its stark, minimalist sound. *24 Hour Party People* seems destined to cement the collective's rightful place in the pantheon, but any notion of genuflection or pedestal polishing quickly gets pissed on. Laden with one of the cinema's most unreliable narrators in the form of Factory impresario Tony Wilson (Steve Coogan) and brimming with pop art detritus filmmaking (punkie Super 8 comfortably cuddles with druggy D.V.), the film is less concerned with facts than with Factory's mythos as a beautiful supernova failure. Director Michael Winterbottom (*Wonderland*) incorporates Lester-like giddiness, deconstructive asides, and even actual participants from the era (keep an eye out for Mark E. Smith and Howard DeVoto) to correct the film when it "gets it wrong," still, any glitches are overrun by the film's gleeful willingness to jettison narrative and biopic concerns in order to hook viewers on a feeling. (1:57) Lumiere. XXX (2:00) 1000 Van Ness.

Rep picks

'Cinemath' See 8 Days a Week, page 54. PFA Theater.

Fudoh Dead or Alive director Miike Takashi's 1996 release — the greatest Japanese gangland trash epic in ages, featuring the fearsome sartorial stylings of Riki Takeuchi — gets a big-screen renaissance. (1:38) Four Star.

'Kung Fu Kult Klassics' and 'Midnites for Maniacs' This week's kung fu double feature includes one of last year's greatest movies, *Love on a Diet*, starring fat-suited H.K. superstars Sammi Cheng and Andy Lau, plus Samo Hung's 1981 comedy-horror *Encounter of the Spooky Kind*. Saturday's midnight movie is Lo Chen's crazed 1974 *Mad Killer*. Four Star. ❖

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Dolled up: Johnny Thunders (seen here in *Born to Lose: The Last Rock 'n' Roll Movie*, screening Oct. 18) is among the real-life personalities captured by underground-obsessed filmmaker Lech Kowalski, who receives a first-ever complete retrospective starting Fri/4 at the Yerba Buena Center for the Arts.

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ALLIANCE FRANÇAISE DE SAN FRANCISCO 1345 Bush; 775-7755. \$5. *Docteur Petiot* (de Chalonge, 1990) *Wed, 7; Sat, 2.*

ARTISTS' TELEVISION ACCESS 992 Valencia; 824-3890. \$5. "To Hell with the FTAA: Ecuador Resists!" discussion and slide show *Thurs, 8.* "Jud Yalkut: Premieres and Selected Works," avant-garde films and videos *Fri, 8.* "Other Cinema": *The Daddy of Rock 'n' Roll* (Bitton, 2001) with shorts *Sat, 8:30.*

CASTRO 429 Castro; 621-6120. \$4.50-7. *Lawrence of Arabia* (Lean, 1962) *Wed-Thurs, 2, 7:30.* *Dream Child* (Millar, 1985) *Oct 4-10, 7, 9:10 (also Sat, Wed, 2, 4:30; Oct 6, 4:30).*

DIMENSION (7) 150 Folsom; www.transcine-ma.com. \$5-10. "Fifth Annual Transcine-ma Festival": "Video Salon Video Riot," first event in a festival celebrating "expanded cinema" and new media arts *Tues, 9.*

ELLEN DRISCOLL THEATER Havens School, 325 Highland, Piedmont; (510) 835-9227. Free. "Appreciating Diversity": *Misunderstood Minds* *Thurs, 7.* Doc about children with learning problems; a discussion follows.

FINE ARTS CINEMA 2451 Shattuck, Berk; (510) 848-1143. \$8-15. "Bare Witness Short Film Screening," program of short digital works by a San Francisco-based collective of improvisational filmmakers *Sat, 2.*

GOETHE-INSTITUT 530 Bush; 263-8768. \$5. "Looking at Germany": *Germania Anno Zero* (Rossellini, 1947) *Tues, 7:30.*

MECHANIC'S INSTITUTE LIBRARY 57 Post; 393-0100. \$5. North by Northwest (Hitchcock, 1959) *Fri, 6.*

NEW COLLEGE OF CALIFORNIA 766 Valencia; 553-8140, www.cineaccion.com. \$3-5. "Films for Activism and Social Change": *If Only I Were an Indian* (Paskievich, 1996) *Wed, 8.*

PFA THEATER 2575 Bancroft; (510) 454-1222. \$4.50-7. "Weird America": *The Daddy of Rock 'n' Roll* (Bitton, 2001) with "Spangled" (Blalock, 2001) *Wed, 7:30.* "Rob Nilsson: Fiercely Independent": *Chalk* (1996) *Thurs, 7.* "Rob Nilsson Selects the Films of John Cassavetes": *Shadows* (1959) *Fri, 7; Faces* (1968) *Fri, 9:05.* "Mario Bava: Prints of Darkness": *Kill, Baby ... Kill!* (1966) *Sat, 7; Black Sunday* (1960) *Sat,*

8:45. "Cinemath": *Pi* (Aronofsky, 1998) *Sun, 5:30;* "Permutations and Configurations: A Calculated Cinema, Program One," short films *Tues, 7:30.* "Trials and Film": *Witness for the Prosecution* (Wilder, 1957) *Mon, 3.*

RAFAEL FILM CENTER 1118 Fourth St, San Rafael; (415) 454-1222. \$5.50-8.50. "Mill Valley Film Festival" *Oct 3-13.* See First Runs.

RED VIC 1727 Haight; 668-3994. \$3-6.50. *Home Movie* (Smith, 2001) *Wed, 2, 7:15, 9:15.* *CQ* (Coppola, 2002) *Thurs-Sat, 7:15, 9:15 (also Sat, 2, 4).* *Siddhartha* (Rooks, 1972) *Sun-Mon, 7:15, 9:15 (also Sun, 2, 4).* *Hair* (Forman, 1979) *Tues, 7, 9:30.*

ROXIE 3117 16th St; 863-1087. \$3-7. *Invincible* (Herzog, 2001) *Oct 2-17, 7, 9:30 (also Wed, Sat-Sun, 2, 4:30).* In *Shifting Sands: The Truth about UNSCOM and the Disarming of Iraq* (Ritter, 2002) *Sat-Sun, noon.*

SAN FRANCISCO MAIN LIBRARY Koret Auditorium, 100 Larkin; 557-4277. Free. "In the

Land of the Deaf": *In the Land of the Deaf* (Philbert, 1994) *Thurs, noon.* Large-screen video presentation.

SAN FRANCISCO MUSEUM OF MODERN ART 151 Third; 947-1292, www.ticketweb.com. *Art City: A Ruling Passion* (Maybach, 2002) *Thurs, 7 (\$5-8).* "Latino Film Festival Presents": *Frida* (Taymor, 2002) *Mon, 6 (\$100).* Kickoff screening to November's Latino Film Festival; star Salma Hayek in attendance. Go to www.latinofilmfestival.org for more information.

SAN FRANCISCO STATE UNIVERSITY August Coppola Theatre, 1600 Holloway; 338-1629. Free. "On the Verge: MFA Thesis Screening," short films by SFSU students *Fri, 7.*

YERBA BUENA CENTER FOR THE ARTS 701 Mission; 978-ARTS. \$3-6. "Dirt: A Lech Kowalski Retrospective": • *D.O.A.* (1980) with *Gringo* (a.k.a. *Story of a Junkie*) (1984) *Fri, 7.* These Are Not My Images (Neither There Nor Here) (Batsry, 2000) *Tues-Sun, noon. Through Oct 13.* ♦

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IN THEATRES OCTOBER 11

Stop by Zebra Records, where a dynamic DJ culture thrives, at 472A Haight Street, on Friday, October 4th after 3PM to pick up a pass to a special advance screening in San Francisco on Wednesday, October 9th.

While at Zebra Records enter to win the grand prize... a \$25.00 gift certificate and a Brown Sugar movie prize pack.

Passes are limited and given away while supplies last. Limit one pass per person/household. No purchase necessary. Duplicate entries for grand prize will be disqualified.

Please note: Passes received through this promotion do not guarantee you a seat at the theatre. Seating is on a first come first serve basis. Except for members of the reviewing press. Theatre is overbooked to ensure a full house. No admittance once screening has begun. All federal, state and local regulations apply. A recipient of tickets assumes any and all risks related to use of ticket, and accepts any restrictions and their affiliates accept no responsibility or liability in connection with any loss or accident incurred in connection with use of a prize. Tickets cannot be exchanged, transferred or redeemed for cash, in whole or in part. We are not responsible if, for any reason, winner is unable to use his/her ticket in whole or in part. Not responsible for lost, delayed or misdirected entries. All federal and local taxes are the responsibility of the winner. Void where prohibited by law. NO PHONE CALLS!

brown sugar opens in theatres on Friday, October 11th!



'The Man from Elysian Fields'

Just a gigolo

Byron Tiller's first novel is published. He gets pretty good reviews and a decent paycheck, but when the money runs out and publishers swiftly reject his second manuscript, Tiller (played by Andy Garcia) loses any sense of the pride and hope he once had, morphing into a slouched-over, lobotomized shell of a man, because he can barely afford to care for his wife and baby, let alone get his new book on the shelves. But instead of sealing a Hemingway-esque fate for himself, Tiller reluctantly signs on as a male escort at a place called Elysian Fields after the company's foppish owner, Luther Fox (Mick Jagger, trying his best to act natural on-screen), seduces him into the biz. So Tiller finds himself lying to his long-suffering wife (Julianne Margulies) about his late nights as he gets involved with Andrea Alcott (Olivia Williams), a young, beautiful client who happens to be married to a Pulitzer Prize-winning author (James Coburn) who's at death's door. As Tiller's strange relationship with the Alcotts deepens, his marriage disintegrates (although it takes a while for the good wife to catch on), and Elysian Fields proves to be more like Purgatory than Paradise. The premise — neatly summed up by a fellow escort (played by Michael Des Barres) when he admits that "sometimes fucking is the last resort for a man who feels impotent" — has no trouble luring you in, but it feels like director George Hick-enlooper didn't have the chutzpah to take what could have been a dark, stylish, cryptic tale of desperation over the edge. (Dina Gachman)

Pleased to meet you: As escort service owner Luther Fox, Mick Jagger makes like Heidi Fleiss in *The Man from Elysian Fields*.

Show times run Wed/2-Tues/8 and are subject to change. Double features are noted with a •. Wheelchair accessible. Listening device. Free, reduced rate, or validated parking. See Rep Clock, page 101, for information on rep houses and special film programs.

San Francisco

ALEXANDRIA P Geary/18th Ave. 752-5100. Call for times. Ballistic: Ecks vs. Sever (Wed-Thurs), Barbershop, Red Dragon (starts Fri), Sweet Home Alabama.

BALBOA 38th Ave/Balboa. 221-8184, www.balboamovies.com. • Tadpole Wed-Thurs, 12:35, 4, 7:25 and 13 Conversations about One Thing Wed-Thurs, 2:05, 5:30, 8:55. • Satin Rouge Wed-Thurs, 3:25, 7:10; Fri-Tues, 2:55, 7 with My Wife Is an Actress Wed-Thurs, 1:35, 5:20, 9:05 and Mad Love Fri-Tues, 12:45, 4:50, 8:55. • Read My Lips Fri-Tues, 1:05, 5:05, 9:05 and How I Killed My Father Fri-Tues, 3:15, 7:15.

BRIDGE Geary/Blake. 352-0810. The Secretary 2:15, 4:45, 7:30, 10.

CENTURY PLAZA P South San Francisco, Noor off El Camino. (650) 742-9200. Call for times. The Banger Sisters, Barbershop, The Four Feathers, One Hour Photo (Wed-Thurs), Red Dragon (starts Fri), Sweet Home Alabama, Trapped (Wed-Thurs), The Tuxedo, XXX (Wed-Thurs).

CENTURY 20 Junipero Serra at John Daly Blvd, Daly City. (650) 994-7469. Call for times. Austin Powers in Goldmember, The Banger Sisters, Barbershop, City by the Sea (Wed-Thurs), The Four Feathers, Igby Goes Down (Wed-Thurs), Moonlight Mile (Fri-Tues), One Hour Photo, Red Dragon (starts Fri), Signs (Wed-Thurs), Spy Kids 2: The Island of Lost Dreams, Stealing Harvard, Sweet Home Alabama, Swimfan, Trapped, The Tuxedo, XXX (Wed-Thurs).

CLAY Fillmore/Clay. 352-0810. Bottle Rocket Fri-Sat, midnight. 8 Women 1:45, 4:20, 7, 9:40 (also Fri-Sun, 11:15a).

COLMA (METRO CENTER) P 280 Metro Center, Colma. (650) 994-2503. Call for times. Ballistic: Ecks vs. Sever, The Good Girl, Igby Goes Down (Fri-Tues), Master of Disguise, My Big Fat Greek Wedding,

Simone (Wed-Thurs), 24 Hour Party People (Fri-Tues).

CORONET P Geary/Arguello. 752-4400. Call for times. Signs (Fri-Tues), Trapped (Wed-Thurs).

EMBARCADERO CENTER CINEMA P 1 Embarcadero Center, Promenade level. 352-0810. The Good Girl 1:30, 4, 7:40, 9:50. The Last Kiss noon, 2:30, 5, 7:30 (no show Thurs), 10. The Man from Elysian Fields (starts Fri) 12:10, 2:40, 5:10, 7:40, 10:10. Mostly Martha 1, 4:20, 7:20, 9:45. Skins Wed-Thurs, 12:10, 2:20, 4:30, 7:10, 9:30. One Hour Photo 12:30, 2:45, 4:50, 7, 9:20.

EMPIRE P West Portal/Vicente. 661-2539. The Banger Sisters 11:30a, 1:55, 4:30, 7 (Fri-Tues, 7:05), 9:45 (Fri-Tues, 9:50). The Four Feathers Wed-Thurs, 12:30, 3:45, 7, 10. One Hour Photo Wed-Thurs, 11:35a, 2, 4:45, 7:15, 9:50. Red Dragon (starts Fri) 1, 4, 7, 10. The Secretary Fri-Tues, 11:35a, 2, 4:45, 7:30, 10:15.

FOUR STAR Clement/23rd Ave. 666-3488. The Business of Fancysiding Wed, noon, 5:45. Chaos noon, 3:50, 7:40. City by the Sea Fri-Tues, noon, 2, 5:45, 7:45. Encounter of the Spooky Kind Thurs, 2:05, 5:55, 9:45. Fudoh Fri-Tues, 1:55, 5:45, 9:35. Full Frontal Wed, 1:55, 7:40; Thurs, 1:55, 5:45, 9:45. Haunted Office Fri-Tues, 4, 9:45 (also Sat, midnight). Kung Fu Cult Master Wed, 9:45. Love on a Diet Thurs, 12:15, 4:05, 7:55. The Mad Killer Sat, midnight. Sex, Lies, and Videotape Wed, 3:50, 9:35.

GALAXY P Sutter/Van Ness. 474-8700. Call for times. Igby Goes Down, Moonlight Mile, My Big Fat Greek Wedding, Read My Lips, I Am Trying to Break Your Heart.

KABUKI 8 P Post/Fillmore. 931-9800. Call for times. Ballistic: Ecks vs. Sever, Barbershop, City by the Sea, The Four Feathers, Possession, Spirited Away, Stealing Harvard, Sweet Home Alabama, The Tuxedo.

LUMIERE P California/Polk. 352-0810. Das Experiment Wed-Thurs, 4:30, 7, 9:30. How I Killed My Father Wed-Thurs, 5, 7:15, 9:45. Just a Kiss (starts Fri) 5:15, 7:30, 9:50 (also Fri-Sun, 1, 3). 24 Hour Party People Wed-Thurs, 4:15, 6:45, 9:15; Fri-Tues, 4:40, 7, 9:20 (also Fri-Sun, 2:20).

Wasabi (starts Fri) 5, 7:15, 9:35 (also Fri-Sun, 12:30, 2:45).

METREON P Fourth St/Mission. 369-6200. Call for times. Apollo 13: The Imax Experience (Imax), Ballistic: Ecks vs. Sever, The Banger Sisters, Barbershop, City by the Sea, The Four Feathers, Igby Goes Down, Moonlight Mile, My Big Fat Greek Wedding, Signs, Spirited Away, Stealing Harvard, Sweet Home Alabama, Trapped, Tuxedo.

METRO Union/Webster. 931-1685. Call for times. The Banger Sisters.

1000 VAN NESS P 1000 Van Ness. 931-9800. Call for times. Austin Powers in Goldmember, Ballistic: Ecks vs. Sever, The Banger Sisters, Barbershop, Blue Crush, The Bourne Identity, City by the Sea, The Four Feathers, Signs, Stealing Harvard, Sweet Home Alabama, Swimfan, Trapped, The Tuxedo, XXX.

OPERA PLAZA P Van Ness/Golden Gate. 352-0810. Das Experiment Fri-Sun, 1, 4, 7, 9:40; Mon-Tues, 2:30, 5, 7:35. His Secret Life Wed-Thurs, 2:40, 5:10, 7:50. In Praise of Love Wed-Thurs, 2:30, 3, 5:20, 7:35, 8; Fri-Sun, 12:30, 2:50, 5:10, 7:30, 9:50; Mon-Tues, 2:40, 5:10, 7:30. Mad Love Wed-Thurs, 2:25, 5, 7:40. Rivers and Tides Wed-Thurs, 5:30; Fri-Sun, 12:40, 3, 5:20, 7:40, 9:45; Mon-Tues, 2:50, 5:20, 7:40. Skins Fri-Sun, 12:50, 3:10, 5:30, 7:50, 9:55; Mon-Tues, 3, 5:30, 7:50 (no show Tues).

PRESIDIO P Chestnut/Scott. 922-1318. Sweet Home Alabama 11:50a, 2:20, 4:50, 7:25, 10.

STONETOWN P 19th Ave/Winston. 221-8182. Call for times. The Bank (Wed-Thurs), My Big Fat Greek Wedding, Spirited Away (Fri-Tues).

VOGUE P Sacramento/Presidio. 221-8183. Call for times. The Four Feathers (Wed-Thurs), Road to Perdition (Fri-Tues).

Oakland

GRAND LAKE P 3200 Grand, Oakl. 452-3556. Ballistic: Ecks vs. Sever Wed-Thurs, noon, 2, 4, 6, 8, 10. The Banger Sisters Wed-Thurs, 11:45a, 2:15, 4:30, 7, 9:15; Fri-Tues, noon, 2, 4, 6, 8, 10. Barbershop 12:15, 2:30, 4:45, 7:15, 9:30 (Fri-Tues, 9:20). Red Dragon (starts Fri) 12:45, 3:45, 7, 9:45. The Tuxedo 12:30, 2:45, 5, 7:30, 9:40 (Fri-Tues, 9:30).

JACK LONDON CINEMA 100 Washington, Jack London Square, Oakl. 433-1320. Barbershop, The Four Feathers (Wed-Thurs), Red Dragon (starts Fri), Sweet Home Alabama, The Tuxedo.

PARKWAY 1834 Park, Oakl. 814-2400. Austin Powers in Goldmember Wed-Thurs, 9:45. City by the Sea Wed-Thurs, 9:15. The Good Girl 7. Lovely and Amazing Wed-Thurs, 6:30. The Rocky Horror Picture Show Sat, midnight. Signs Fri, Mon-Tues, 6:30, 9:15; Sat-Sun, 6, 9 (also Sat, 3). Trapped Fri-Tues, 9:45 (also Sat, 3:30).

PIEDMONT P Piedmont/41st St, Oakl. 843-3456. My Big Fat Greek Wedding Wed-Thurs, 5, 7:15, 9:30; Fri-Tues, 4, 6:30, 9:15 (also Fri-Sun, 1:45). The Secretary Wed-Thurs, 4:45, 7:30, 10; Fri-Tues, 6:45, 9:30 (also Fri-Sun, 1:30, 4:20). Spirited Away Wed-Thurs, 4:15, 7, 9:45; Fri-Tues, 4:10, 7, 9:45 (also Fri-Sun, 1:15).

Berkeley area

ACT I AND II P Center/Shattuck, Berk. 843-3456. The Road Warrior Sat, midnight. One Hour Photo Wed-Thurs, 5, 7:30, 10. The Secretary Wed-Thurs, 4:45, 7:15, 9:45; Fri-Tues, 7:15, 9:45 (also Fri-Sun, 1:45, 4:30).

ALBANY P 1115 Solano, Albany. 843-3456. 8 Women Fri-Tues, 5, 7:30, 10 (also Fri-Sun, noon, 2:30). The Last Kiss Wed-Thurs, 5, 7:30, 10. Mostly Martha 4:30, 7, 9:30 (also Fri-Sun, 11:45a, 2).

CALIFORNIA P Kittredge/Shattuck, Berk. 843-3456. Das Experiment Wed-Thurs, 2, 4:30, 7, 9:30. The Four Feathers 1:15, 4, 6:40, 9:20. The Tuxedo 1, 3:05, 5:10, 7:20, 9:40. Wasabi (starts Fri) 12:50, 2:55, 5, 7:15, 9:30.

ELMWOOD 2966 College, Berk. 649-0530. Enigma Wed-Thurs, 4:45, 9:10; Fri-Tues, 4:30, 6:55 (also Sat-Sun, noon, 2:15). Notorious C.H.O. Wed-Thurs, 9:30. Read My Lips Wed-Thurs, 7; Fri-Tues, 4:45, 9:30 (also Sat-Sun, noon). Road to Perdition Wed-Thurs, 5:10, 9:05; Fri-Tues, 6:55 (also Sat-Sun, 2:25). Sex and Lucia Fri-Tues, 9:15. Tadpole Wed-Thurs, 7:40. 13 Conversations about One Thing Wed-Thurs, 5, 7:15; Fri-Tues, 4:50, 9:20 (also Sat-Sun, 12:05).

EMERY BAY P 6330 Christie, Emeryville. 420-0107. Call for times. Ballistic: Ecks vs. Sever, The Banger Sisters, Barbershop, The Four Feathers (Wed-Thurs), My Big Fat Greek Wedding, One Hour Photo, Red Dragon (starts Fri), Sweet Home Alabama, Trapped (Wed-Thurs), The Tuxedo.

OAKS P 1875 Solano, Berk. 526-1836. Austin Powers in Goldmember Wed-Thurs, 8:30. In Praise of Love Fri-Tues, 8:30 (also Fri-Sat, 10:15; Sat-Sun, 4:30). Spy Kids 2: The Island of Lost Dreams 6:30 (also Sat-Sun, 12:30, 2:30). Sweet Home Alabama 7, 9:30 (also Sat-Sun, 11:45a, 2, 4:30).

ORINDA P 4 Orinda Theater Square, Orinda. 254-9060. The Banger Sisters Wed-Thurs, 7:15, 9:30; Fri-Tues, 6:30, 8:45 (also Sat-Sun, noon, 2, 4:15). Igby Goes Down Fri-Tues, 7:15, 9:20 (also Sat-Sun, 11:45a, 2:15, 4:45). Italian for Beginners Wed-Thurs, 7. Red Dragon (starts Fri) 7, 9:45 (also Sat-Sun, 1, 4). Tadpole Wed-Thurs, 9.

SHATTUCK CINEMAS P 2230 Shattuck, Berk. 843-3456. Baraka Fri-Tues, 12:30, 2:40, 5:05, 7:20, 9:40. Blue Crush Wed, 2:55, 7:25. The Good Girl 12:55 (no show Tues), 3:10, 5:25, 7:40 (no show Tues), 9:55 (Fri-Tues, 9:50). Igby Goes Down Wed-Thurs, 12:40, 2:55 (no show Wed), 5:10, 7:25 (no show Wed), 9:40; Fri-Tues, 1:55, 4:25, 6:45, 9:05. In Praise of Love Wed-Thurs, 1, 3:15, 5:30, 7:45, 10. Just a Kiss Fri-Tues, 12:40, 2:55, 5:15, 7:25, 9:35. The Man from Elysian Fields (starts Fri) 2:30, 4:55, 7:30 (no show Mon), 9:55. Moonlight Mile 1:30, 4:15, 7 (no show Tues), 9:45. Monsoon Wedding Wed-Thurs, 4:10, 9:25. My Big Fat Greek Wedding 2, 4:20, 6:40, 9. Quitting Wed-Thurs, 1:05, 6:50. Rivers and Tides 12:35, 2:45, 4:55 (Fri-Tues, 4:50), 7:05, 9:15. Road to Perdition Tues, 12:55, 7:40. Satin Rouge Wed-Thurs, 1:20, 6:55. Skins 12:45, 2:50, 5, 7:10, 9:20. Spirited Away 1:45, 4:30, 7:15, 10:10. Trapped Wed-Thurs, 4:05, 9:50.

UA BERKELEY P 2274 Shattuck, Berk. 843-1487. Call for times. Ballistic: Ecks vs. Sever, The Banger Sisters, Barbershop, Possession (Wed-Thurs), Red Dragon (starts Fri), Stealing Harvard (Wed-Thurs), Swimfan. ♦

Classified

SAN FRANCISCO BAY GUARDIAN

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Fri., 5:00 p.m.

Thurs., 4:00 p.m.

Special Advertising Offer of the Month

Free private party (non-commercial) roommate, real estate, and automotive ads. 25 words or less, first three words are bolded. E-mail only. Send to classifieds@sfbg.com prior to Monday at 5:30 p.m. Ads will run for 3 weeks or until you call to cancel.

Community Forum

Announcements

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Events

DIRTBOMBS/ DETROIT COBRAS/ KO & THE KNOCKOUTS- Detroit garage soul October 8 at 8pm Location: Bimbo's 365 Club, Info: www.ticketweb.com

Femina Potens:Female Focused Art. poetry workshop, open mic, after school arts 415-824-1986 www.feminapotens.com Make Your Voice Heard!

FILM ARTS- 18th Annual Film Arts Festival Of Independent Cinema November 13-17 at Brava Theatre, Castro Theatre in San Francisco, plus the Wheeler Auditorium at UC Berkeley. Info: www.filmarts.org

GRAPES ALOUD- (A public reading of John Steinbeck's novel). October 5th at 1pm Location: SF Main Library's Koret Auditorium

RUSSIAN RIVER MASSACRE 2002-October 25-27th at Fife's and Club Fab in Guerneville, CA Info: www.peacheschrist.com

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*Rates for specific legal ads may vary based on size of ad.

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 0260240-00

The following person is doing business as BALI CAFE, 3815 Geary Blvd., San Francisco, CA 94118; Hendra Thamin 350 Arballo Dr. #3J, San Francisco, CA 94132. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed HENDRA THAMIN. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Johnson Hor, on Aug. 20, 2002. **Sept. 11, 18, 25 and Oct. 02, 2002. L# 365002**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 0260660-00

The following person is doing business as STONE-BUHR FLOUR COMPANY, 368 Texas St., San Francisco, CA 94107; Jog Distribution, Inc. (CA) 368 Texas St., San Francisco, CA 94107. This business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on the date September 05, 2002. Signed JOSH DORF, president. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Maribel Jaldon, on Sept. 05, 2002. **Sept. 11, 18, 25 and Oct. 02, 2002. L# 365003**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 0260627-00

The following person is doing business as RESIDENTS APPAREL, 541 Octavia St., San Francisco, CA 94102; Virginia Blakely Bass, 1466 41st Ave., San Francisco, CA 94122. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed VIRGINIA BLAKELY BASS. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Johnson Hor, on Sept. 04, 2002. **Sept. 11, 18, 25 and Oct. 02, 2002. L# 365005**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 0260646-00

The following person is doing business as TALLULA S.F., 1550 Howard St., San Francisco, CA 94102; Restaurant Talula, LLC (CA), 636 Hampshire St., San Francisco, CA 94110. This business is conducted by a limited liability company. Registrant commenced business under the above-listed fictitious business name on the date 09/04/02. Signed HARVEEN KHERA, Manager. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Jennifer Venegas, on Sept. 04, 2002. **Sept. 18, 25 and Oct. 02, 09, 2002. L# 365101**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 0261013-00

The following person is doing business as PROPELLER, 555 Hayes St., San Francisco, CA 94102; Propeller, LLC (CA), 555 Hayes St., San Francisco, CA 94102. This business is conducted by a limited liability company. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed LORN DITTFELD, Member. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Keith Wong, on Sept. 19, 2002. **Sept. 25 and Oct. 02, 09, 16, 2002. L# 365200**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 0260937-00

The following person is doing business as Taxonomy Strategies, 42 Bonview St., San Francisco, CA 94110; Taxonomy Strategies, 42 Bonview St., San Francisco, CA 94110. This business is conducted by a general partnership. Registrant commenced business under the above-listed fictitious business name on the date not applicable. Signed JOSEPH A. BUSCH. This statement was filed with the County Clerk of the City and County of San Francisco, CA by M. Lucas Rebston, on Sept. 17, 2002. **Oct. 02, 09, 16, 23 2002. L# 360101**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 0261077-00

The following person is doing business as NIKK, 640 Post St. #102, San Francisco, CA 94109; NIKK, 640 Post St. #102, San Francisco, CA 94109. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 07/23/02. Signed ANN STEWART. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Jennifer Venegas, on Sept. 23, 2002. **Oct. 02, 09, 16, 23 2002. L# 360102**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 0261065-00

The following person is doing business as ASAP TMS AIR DUCT CLEANING CO., 638 Head Street, San Francisco, CA 94132; Timothy L. Branham, 638 Head Street, San Francisco, CA 94132. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date September 23, 2002. Signed TIMOTHY L. BRANHAM. This statement was filed with the County Clerk of the City and County of San Francisco, CA by M. Lucas Rebston, on Sept. 23, 2002. **October 2, 9, 16, 23 2002. L# 360103**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 0260696-00

The following person is doing business as HAWAIIAN KINE, 2325 Third Street #205, San Francisco, CA 94107; Kristian H. Harding, 1941 Leavenworth Street, San Francisco, CA 94133. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date September 1, 2002. Signed KRISTIAN H. HARDING. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Johnson Hor, on Sept. 6, 2002. **Oct. 2, 9, 16, 23 2002. L# 360104**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 0260906-00

The following person is doing business as 1) BIKRAM'S YOGA - MISSION DISTRICT, 2) MISSION YOGA, 2390 Mission St. 2nd Floor, San Francisco, CA 94110; Neal Wright, 1084 South Van Ness Ave., San Francisco, CA 94110. This business is conducted by an individual. Signed NEAL WRIGHT. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Keith Wong, on Sept. 16, 2002. **Oct. 02, 09, 16, 23, 2002. L# 370100**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 0260757-00

The following person is doing business as BLISSEN, 1246 Bush St. #7, SF, CA 94109; JILL BLISS, 1246 Bush St. #7, SF, CA 94109. This business is conducted by an individual. Signed JILL BLISS. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Maribel Jaldon, Deputy, on September 10, 2002. **Sept. 18, 25 and Oct. 2, 9, 2002. L# 365103**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 0260320-00

The following PERSON is doing business as DOODLE, 1463 43RD Ave., SF, CA 94122; LINDA DEAL, 1463 43RD Ave., SF, CA 94122. This business is conducted by a corporation. Signed LINDA DEAL. This statement was filed with the County Clerk of the City and County of San Francisco, CA by M. Lucas Rebston, Deputy, on August 21, 2002. **Sept. 25 and Oct. 2, 9, 16 2002. L# 365203**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 0260719-00

The following PERSON is doing business as MOBIUS EDUCATION GROUP 3250 Divisadero #207, SF, CA 94123; PETER SICKLER, 3250 Divisadero #207, SF, CA 94123. This business is conducted by an individual. Signed PETER SICKLER. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Maribel Jaldon, Deputy, on September 06, 2002. **Sept. 25 and Oct. 2, 9, 16 2002. L# 365204**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 0260957-00

The following PERSON is doing business as KATHERINE INTERFACE, 1904 23rd Street, SF, CA 94107; KATHERINE CURRIE ISBISTER, 1904 23rd St., SF, CA 94107. This business is conducted by an individual. Signed KATHERINE ISBISTER. This statement was filed with the County Clerk of the City and County of San Francisco, CA by M. Lucas Rebston, Deputy, on September 18, 2002. **Sept. 25 and Oct. 2, 9, 16 2002. L# 365206**

NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES.

To Whom It May Concern: The Name of the Applicant is: PRIVE BAR LOUNGE INC. The applicants listed above are applying to the Department of Alcoholic Beverage Control to sell alcoholic beverages at: 651 Howard St., San Francisco, CA 94103. Type of license Applied for: 47 - ON-SALE GENERAL EATING PLACE. Date of filing: September 12, 2002. **Sept. 25 and Oct. 2, 9, L# 365204**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-02-540436.

SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO. PETITION OF THIERRY D'ALLANT TO ALL INTERESTED PERSONS: THIERRY D'ALLANT filed a petition with this court for a decree changing names as follows: present name THIERRY D'ALLANT to proposed name VICTOR THIERRY D'ALLANT. The COURT ORDERS that all persons interested in said matter shall appear before this court at the hearing indicated below to show cause, if any why the petition for change of name should not be granted. NOTICE OF HEARING Date: November 05, 2002 Time: 9:00 AM Department 218. Dated September 05, 2002. Ronald Evans Quidachay, Presiding Judge. **Sept. 11, 18, 25 and Oct. 2, 2002. L# 365004**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-02-540440.

SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO. PETITION OF NICOLE LYNN ARNELLE TO ALL INTERESTED PERSONS: NICOLE LYNN ARNELLE filed a petition with this court for a decree changing names as follows: present name NICOLE LYNN ARNELLE to proposed name ISIS. The COURT ORDERS that all persons interested in said matter shall appear before this court at the hearing indicated below to show cause, if any why the petition for change of name should not be granted. NOTICE OF HEARING Date: November 07, 2002 Time: 9:00 AM Department 218. Dated September 06, 2002. Ronald Evans Quidachay, Presiding Judge. **Sept. 11, 18, 25 and Oct. 2, 2002. L# 365007**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-02-540437.

SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO. PETITION OF CAROLYN MURRAY HAGIN TO ALL INTERESTED PERSONS: CAROLYN MURRAY HAGIN filed a petition with this court for a decree changing names as follows: present name CAROLYN MURRAY HAGIN to proposed name CAROLYN HAGIN EMISON. The COURT ORDERS that all persons interested in said matter shall appear before this court at the hearing indicated below to show cause, if any why the petition for change of name should not be granted. NOTICE OF HEARING Date: November 5, 2002 Time: 9:00 AM Department 218. Dated September 5, 2002. Ronald Evans Quidachay, Presiding Judge. **Sept. 18, 15, Oct. 2, 9, 2002. L# 365101**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-02-540442.

SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO. PETITION OF KYLE CRUZ TO ALL INTERESTED PERSONS: KYLE CRUZ filed a petition with this court for a decree changing names as follows: present name KYLE CRUZ to proposed name KELLY MAE CRUZ. The COURT ORDERS that all persons interested in said matter shall appear before this court at the hearing indicated below to show cause, if any why the petition for change of name should not be granted. NOTICE OF HEARING Date: November 12, 2002 Time: 9:00 AM Department 218. Dated September 6, 2002. Ronald Evans Quidachay, Presiding Judge. **Sept. 18, 25 and Oct. 2, 9, 2002. L# 365102**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-02-540452.

SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO. PETITION OF MARGARET GREENWOOD AND ANTHONY F. SICILIANO TO ALL INTERESTED PERSONS: MARGARET GREENWOOD AND ANTHONY F. SICILIANO filed a petition with this court for a decree changing names as follows: present name CLAIRE GREENWOOD SICILIANO to proposed name CLAIRE SICILIANO GREENWOOD. The COURT ORDERS that all persons interested in said matter shall appear before this court at the hearing indicated below to show cause, if any why the petition for change of name should not be granted. NOTICE OF HEARING Date: November 14, 2002 Time: 9:00 AM Department 218. Dated September 12, 2002. Ronald Evans Quidachay, Presiding Judge. **Sept. 25 and Oct. 2, 9, 16 2002. L# 365207**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-02-540239.

SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO. PETITION OF TERRY PIZZUTO TO ALL INTERESTED PERSONS: TERRY PIZZUTO filed a petition with this court for a decree changing names as follows: present name TERRY PIZZUTO to proposed name NATASHA REMEDIOS DE WOLFE. The COURT ORDERS that all persons interested in said matter shall appear before this court at the hearing indicated below to show cause, if any why the petition for change of name should not be granted. NOTICE OF HEARING Date: November 14, 2002 Time: 9:00 AM Department 218. Dated September 18, 2002. Ronald Evans Quidachay, Presiding Judge. **October 2, 9, 16, 23, 2002. L# 360105**

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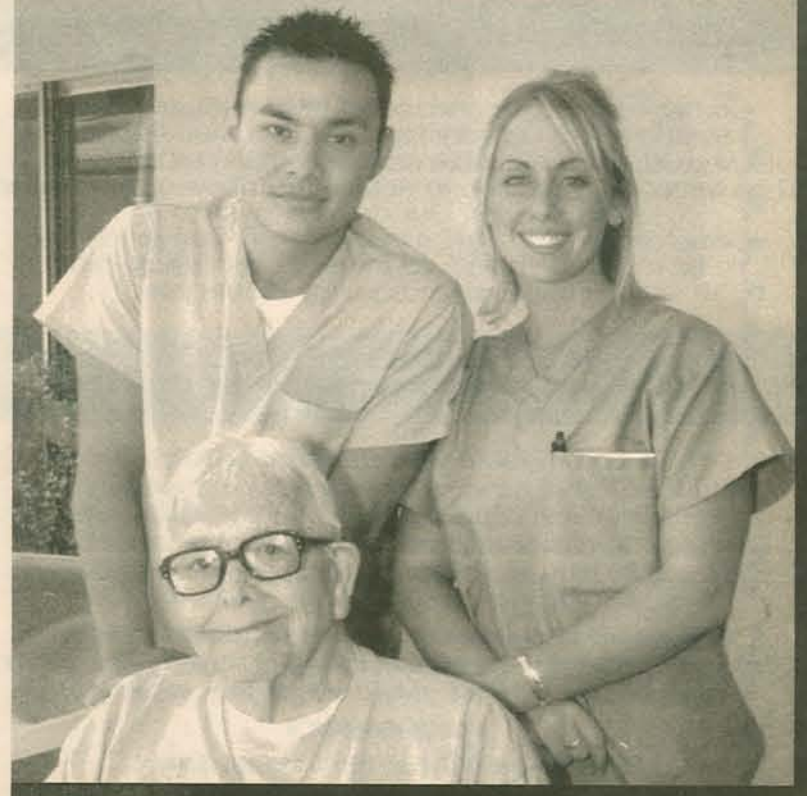
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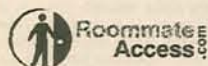
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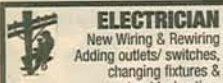
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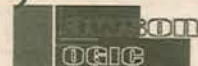


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moon signs by sally cragin

The moon is waning this week, and it will be new on Sunday. This means that the dark of the moon, the most accident-prone time of the lunar cycle, comes Saturday night. Date night? Yeah, but a completely twisted one. "Getting to know you" could be "seeing you at your worst." If you feel pessimistic or hear a lot of self-pitying remarks emerge from your mouth, figure the moon has you at her mercy! But there is something to look forward to: Mercury retrograde is over by Sunday morning. If you've had PC glitches (I know I have) since Sept. 14, relief is on the way.

Wednesday, Oct. 2 Waning moon in Leo. Excellent day for drawing attention because of your appearance. Those of you inclined to body modification, why stop at ink? Why not branding? Those who aren't may overwhelm others with their breathtaking verbal abilities. Leos (especially Aug. 4-6), be generous about giving others credit, but don't forget to draw attention to your own talents. Scorpios, have you been overreacting? Do you need to apologize? (Sure, but in that Scorpio way — to oneself!)

Thursday, Oct. 3 Waning moon in Virgo. Mars plus moon means moms and those with maternal urges (especially earth mothers) are willing to get down in the mud and duke it out. Virgos, if you didn't do something scary and rife with possibility last month, get it done before the next full moon. Sagittarians, dissatisfaction comes really easily, so be careful how you express this. VOC 5:16 a.m. to 6:52 a.m.

Friday, Oct. 4 Waning moon in Virgo. Fussy Friday. Frazzled Friday. If those terms don't describe you, you probably aren't a Gemini, Pisces, or Sagittarius. Virgos, you are in charge; you must make the decisions because everyone else will make the wrong decision. Romance for Capricorns looks great, especially with those fire signs you love so much. Taureans, from now to Thanksgiving, show your ambitious side when the moon is in Virgo and Capricorn.

Saturday, Oct. 5 Dark of the moon in Libra, last day of Mercury retrograde. If you're looking at contracts or paperwork, why not wait until tomorrow. Libras, you get to figure out what you want the next year to look like — one of the perks of enduring a birthday month. Cancers, especially females, you may find that it's easy to think the worst of people. But is it true? Aquarians, don't overexplain — the world isn't shining a spotlight on you just now. VOC 8:22 a.m. to 9:51 a.m.

Sunday, Oct. 6 New moon in Libra, Mercury moves direct. If yesterday had some really amus-

ing miscommunication, you can fix it today. But gently, gently. Libras, don't be too hard on Sagittarians and Gemini. They're just trying to keep up with you. Gemini, (especially those born after June 14), the stars aren't helping you out this month; that's just a fact. Aries, cut up your credit cards now — indebtedness could deepen by month's end.

Monday, Oct. 7 Waxing moon in Scorpio. What a great day for spying or for backstage work regarding estate work. Scorpios, dear little Venus wants you to take an extra helping of glamour this month. When's the last time you bought a really sharp outfit for the evening? Taureans, from now to Thanksgiving, whenever the moon is in Scorpio, Leo, or Aquarius, that's your signal to zip the lip. Think you can remember? VOC 4:29 a.m. to 5:57 a.m.

Tuesday, Oct. 8 Waxing moon in Scorpio. Venus and Jupiter are at odds this week and next. This means one's generous spirit will be anchored by this thought: "How good does it make me look?" Today, Libras (and Aquarians) will cut to the chase. With a sharp knife. The rest of you will want to be "in the know," especially Pisces. ❖

KEY TO SALLY CRAGIN'S MOON SIGNS

This horoscope uses the passage of the moon as much as the sun to provide a forecast, and thus it's applicable to everyone. However, the specific signs mentioned in each day's forecast are receiving special attention from the universe. Each week all 12 signs will be mentioned, usually more than once.

When the moon is in your sun sign, you are beginning a new 28-day cycle. During that period expect really wide emotional swings. When the moon is opposite your sun sign, expect difficulties with your preferred gender, authority figures, and your better angel. When the moon is in Aries, it opposes Libra. Other oppositions are Taurus-Scorpio, Gemini-Sagittarius, Cancer-Capricorn, Leo-Aquarius, and Virgo-Pisces. The moon takes about two and a half days to cruise through a sign.

Still with me? Finally, as the moon changes sign, it will sometimes become "void of course." This means it ceases to make major angles to planets. Consider this a null time, and try to avoid business decisions until this period is over. If you've got to make a move, stay skeptical. But it's terrific for making art. All void-of-course times are pacific daylight. Visit www.moonsigns.net for more information.

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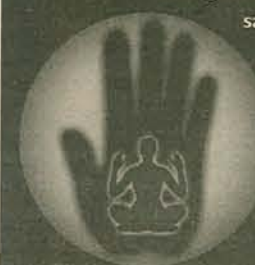
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Very attractive, curvaceous HE 29, in search of casual relationship and fun friendship with SM, 24-42. **673062**

TALK TO YOU SOON
SWE 58, 5'5", attractive, brunette, enjoys socializing, friends, music, cooking, dining out. Seeking SWM, 55-66, easygoing, flexible, for possible UTR. **652344**

ARTIST
Artistic, attractive SWE 60s, artist, health-conscious, seeks healthy, unencumbered SBM, 60-70, N/S, who is creative, intelligent, likes jazz, running, biking and sharing conversation. **331112**

WHITE FEMALE SEEKS BLACK MALE
Attractive, professional SWE looking for educated, honest SBM, 27-37, for fun, friendship, possibly more. Sense of humor and adventure a must. No games, no baggage. **657271**

I JUST NEED SOMEONE...

to go to concerts, sporting events, baseball games, bowling, dancing with. SHE 40, 5'1" 130lbs, brown/brown, one grown son, is looking to meet a fun-loving SHM, 30-40, who's active and talkative. **608475**

SOMEDAY MY PRINCE WILL COME
Young 55 year-old woman who's looking for a friend for dancing, dining out with a glass of wine or champagne. I hope you'll call, so we can meet. **4358**, **635452**

PLEASURES PROVE
Slender, interesting and interested woman, youthful 54, seeks academic, professional or artistic man to share the pleasures of life in the Bay Area. **716422**

STILL SEARCHING
SE 24 and very attractive, seeks gentleman, who enjoys fine dining, theater, day excursions, picnics, and Blockbuster nights, 24-30, only please. **712359**

RARE TREASURE
Lovely, petite, youthful, optimistic, personable, educated, diverse, cultured SBE seeks racially and culturally diverse SPM, 40-60, physically fit, well-groomed, cultured, optimistic, modest ego, worldly, educated independent thinker, dynamic, financially successful, for friendship and possible UTR. N/S, no drugs, light drinker. **595165**

BLIND AND BEAUTIFUL
Tall, fiery-female, 52, seeks real, entertaining, wise, worldly, well-rounded, witty, open-minded gentleman, who loves animals, for companionship. Must have keen insight to see my disability as an adventure that can enrich your life and make it more interesting. Let's talk. **676388**

ANOTHER LEARNING EXPERIENCE
Inquisitive, bright life-long learner, 47 with a compassionate, gentle nature, loves museums, camping, meditation, travel. Seeking a man to share this with. **624913**

CHASING LUCKY
Voluptuous, Italian, 26, intimidating to the eye, sweet to the touch, seeks partner for all nighters in San Fran, stella broad with twisted sense of humor. **623711**

QUALITY
Attractive, enthusiastic, creative, trim, blonde, 54", SWE enjoys photography, the medical field, aviation, fitness. Seeking healthy SWM, 68-77 N/S, for UTR. **604277**

POSITIVE OUTLOOK NEEDED
Petite female, 53, 4'11", 110lbs, long dark brown/brownish-green, in great shape, likes movies, dining, weekend getaways, travel, concerts, dancing, reading, museums. Seeking non-smoking man, 45-55, H/W proportionate, with sense of humor. **614663**

SEXY PETITE BRUNETTE

Very selective and classy, seeks handsome, fit man, for central pleasure, passion. For casual dating. **620815**

WARM LADY
Seeking warm gentleman, 40-65, to share my bed, my head, my curiosity and my love of life. All calls answered. **608298**

WANTED: VERY MUCH ALIVE!
Sweet, sexy, smart, accomplished, generous, mature man, 42-59, of integrity, who appreciates ecology, art, architecture, gardening, creation, technology, business, who likes travel, exploration, laughter, living in different places, and wants to co-create a rich life, with exuberant, beautiful, like-minded woman. **489168**

ZEN/ART
AF artist, seeking male artist, who appreciates the simplicity, calm, inner beauty, and essence of Zen, 45+. **587344**

SEEKING GENTLEMAN ROCKER
I am a muse without a master... exotic brunette, tall, slim, shapely, sexy, wickedly sarcastic, wild at heart, seeking man who appreciates rocker barbie with brains, long hair a plus. **567396**

PRETTY VALENTINE
SE 5'7", 130 lbs, red/green, likes anything from sports to theater. Looking for a man with a big heart for a UTR. **565012**

IN A NUTSHELL
SBE 36, Pisces, non-smoker seeks BM, 40-60, who likes kids, movies, and fishing. **550821**

LOOKING FOR REAL LOVE
Lonely SBE 29, 5'5", full-figured, looking for a man to spend my life with and love each other. I like to go to the movies, parks, bowling, etc. Are you the one? **700744**

SEEKING NICE, CARING GUY
SWE 33, smoker enjoys movies, relaxing, the 49ers, the Giants, eating out. I'm caring and thoughtful. Seeking SWM, 32-37 for a possible relationship. **635104**

BLACK BEAUTY
SBE 36, 5'10", black/brown, full-figured, enjoys movies, dining out, music and more. Seeking honest, understanding, fit single professional gentleman, 6' and up, with a sense of humor and similar interests for companionship and romance. **596188**

men seeking women

100 POINTS
Italian SHM, 24, seeks H/W 21-27 N/S, who is looking for love and laughter. Long hair a+. **699748**

TALL, DARK, & HANDSOME

SWM, 43, seeks woman, 30-48, well-educated, well-read, well-traveled, successful, fit, leftist, with artistic sensibilities, seeks open-minded, emotionally secure companion. **716937**

SPANISH KNIGHT, FOR A...
thousand nights. Slayer of unsuccessful loves is my game. Gentleman, 39, outgoing, romantic, sincere, N/S, social drinker. Seeking Hispanic/Latina/Asian, 18-40, slim, honest, family-oriented, long-lasting relationship. **710901**

SLIM, TONED BUILD
Hobbies include reading, playing guitar, walking, exercising. I'm kind, caring, 28, 5'9". Seeking physically fit female (gymnast/weight lifter preferred), who's mentally stable, kind, caring, affectionate. **713883**

UNKNOWN ADVENTURES
Mexican male, 27, likes playing soccer, listening to music. Seeking sensual, wild single female, 18-25, who's always up for adventure. **711425**

I'LL BE A GREAT MATCH
Light-skinned African-American male, 33, 5'10", 170lbs, slim/medium build, outgoing, light brown eyes, likes indoor/outdoor activities, movies. Looking for down-to-earth female, who wants to be together. **711586**

YOU CAN'T DENY THIS
SWM, 29, very athletic, Aries, smoker, likes dancing, hip hop. Looking for single female, 22-31, for fun times together, eventually turning into serious relationship. **706920**

ARE YOU ADVENTUROUS TOO?
SBM, 29, East Bay area, 5'10", light-brown complexion, enjoys music, art, and more. Seeking nice, beautiful, petite SA/HF 18-48, down to earth. **705418**

ASIAN LADY SOUGHT
Humorous SWM, 36, 5'9", 190lbs, not a complex person, brown/blue, good-looking, enjoys outdoors, music, seeks SA/HF 18-38, simple, to talk on the phone, possible UTR. **703857**

I'LL TREAT YOU LIKE...
a real woman should be treated. SHM, 24, would like to meet SE to enjoy walking by the beach, watching movies, nice dinners with wine. **702022**

NO PASSING FANCY
Friendly songwriter/performer/painter, 55, 5'11", 205lbs, likes walks, dining out, concerts, playing guitar. Seeking petite lady, 45-55, with music in her blood, for possible UTR. **701349**

ALWAYS ADORED OLDER WOMEN
Exciting, older, petite brunette socialite goddess in Frisco, 40-50, for SWM, 30, attractive musician. Italians especially! **696769**

GOOD MAN
SBM, 30s, tall, with good character, good humor, good build, good sense, good looks, seeks good woman, with same goods, for good. **694165**

NOT INTO HEAD GAMES
SWM, 35, tall, attractive, 6', 175lbs, brown/blue, physically fit, seeks a SE 26-45, who loves having fun, movies, children ok. For friendship, possibly more. **696049**

men seeking men

KEEN SENSE OF HUMOR
SWM, 40, 6', 183lbs, attractive, Virgo, N/S, seeks WM, 35-45, N/S, for camping, movies, and beaches. **715881**

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BREAKING THE TABOO
Slim SWM, 29, looking for a man (no specific types as long as your not older than 35). Likes: strong, masculine, clean-cut, intelligent men. N/S. **702266**

A SPECIAL FRIEND
Tall, attractive, intelligent, open, honest, spiritual, nice BWMM, 55, Libra, N/S, STD-free, seeks similar bright, attractive, straight-acting man, 25-60, N/S. **682402**

SPIRITUAL
Swedish GWM, 43, 5'10", 155lbs, dark/blue, Leo, smoker seeks BM, 35-55, smoker. Enjoys reading, outdoors, adventure. **346753**

ORAL PLEASURE FOR MARRIED BI
SWM, 48, seeks men, 35+, first timers, hairy a plus, for evenings/weekends. Discreet, clean, HIV, no reciprocation required. **331354**

THIS COULD BE THE ONE
GPM, 51, 5'9", 180lbs, well-rounded, masculine yet gentle, patient and understanding. Wants to share long-term and fulfilling relationship with warm, loving senior man. Let's talk. **331245**

JUST ME
Ready for that special guy. Seeking SWM, 41, good job, likes the quiet life, camping, cooking. Seeking SWM, 36-46, to settle down with. **670664**

MONKEY BOY SEEKS...
buddy for weekend exploration: Motorcycle riding, tidal pools, cool films, hanging out. Me: athletic, smooth guy, 36, 145lbs, 5'9". **556423**

SEXY BOTTOM LOOKING 4 FUN
GWM, 34, 6'4", 191lbs, swimmer's body, smooth, femme-like, medium build, brown/green, good-looking. European descent, great legs/buns, loves erotic dancing. Desires only dominant top. **475628**

UNIVERSITY PROFESSOR
Good-looking SWM, 31, 6'1", 195lbs, seeks intelligent, attractive male, 18-27, race unimportant, for friendship, possible UTR. I enjoy travel, music, art. Serious calls only. **650383**

I NEED A MAN
A WM, 40-60, who plays well with others and has a keen sense of fun. I am a WM, 49, bottom, who loves camping. **624762**

GOOD-LOOKING GUY
SM, 40, 5'9", 160lbs, seeks AM, 21-39, who is good-looking and fun, for possible relationship. **617969**

NOT ANOTHER FACE IN THE CROWD
21 year-old, Gay male moving to San Francisco this September. Looking for intelligent, easygoing friend to show me the city and maybe something more romantic. **615831**

STD FREE
Attractive BM, 5'7" 185lbs, seeks same in AM, bi-curious, cute, 18-29, for long-term discreet encounters. **602872**

I AM WAITING
Good-looking GAM, 42, bottom, seeks GWM, top, for dating and future relationship. **602464**

JUST THE TWO OF US
SWM, 49, 5'10", 150lbs, smooth, looking for nice, honest man, for friendship, maybe more. **589841**

I WANT A MAN...
who is professional and interesting, and wants to love me. I enjoy fine wine, time in the gym. **582052**

WANNA PARTY?
Male, 33, 6', 195lbs, black/green, works out often, loves outdoor sports, shopping. Seeking male to party with. **577574**

WICCAN WARRIOR
Masculine, handsome, strong and intelligent GM, seeks non-normal, alternative GM, who can think for themselves and like to learn new things. **574487**

EMOTIONALLY AVAILABLE
SWM, 35, 6'2", N/S, seeks tall B/HM, 30+, who is ready to have a romantic, casual relationship. **521206**

BUMP AND GRIND
Clean-cut, physically fit, versatile GWM, 26, 5'7", Pisces, bottom, non-smoker, seeks clean-cut, top man, 26-35, for casual fun. Race open. **482644**

A LITTLE CLOSER
Nice-looking, well-educated, thoughtful GBM, 43, 5'7", muscular, well traveled, loves the outdoors, horseback riding, kayaking. Seeking tall, masculine, muscular male, 30-60, for serious relationship. **447610**

MISCHIEVOUS...
fallen angel. Scorpio scorcher, spicy food, camping, Hawaii, drums, sweet leaf, martial arts, red wine, yoga, tattoos, hot springs, piercings, Eastern mysticism. What about you? **441156**

MASCULINE GUYS
GM, 32, 5'6", 165lbs, good-looking, into working out, wrestling, road trips, hangin with good friends. Seeking similar, 21-36, with similar interests. **331263**

HANDSOME ARMENIAN
Good-looking, 42, 5'9", 160lbs, light brown complexion, professional, romantic, in LA. Seeking masculine, straight-acting, black/South American/Italian, total top male, 22-42, honest, sincere, healthy. For dating/traveling. **331349**

6'3", HANDSOME, & FUN
SWM, 39, 210lbs, enjoys travel, art, film, wine, sailing, and working out. Seeking honest, open-minded, sexy man for friendship, possible UTR. **350654**

HANDSOME YOUNG EUROPEAN
SM looking for a cute, intelligent European or American male, under 40, to share different interests, body and soul. Every response answered. **331334**

LEAN AND MASCULINE
Slim, straight-acting WM, 43, hopes to meet a similar guy, younger or similar age, enjoys films, intimacy and sharing experiences. **331173**

LAS VEGAS MALE
Retired, secure, shy, honest man seeks a male who just wants to have fun. Come to the desert and have a blast. **703223**

SINGLE GAM
GAM, intimate, romantic, seeks GWM, 28-39, for UTR. Interests include movies, travel, weekend trips, classical music a plus. Interested? Please respond. **657268**

I COULD BE...
your destiny! Very feminine black woman, 19, 5'2", 135lbs, pretty and independent, in search of female, 18-36, for possible relationship. **614640**

ATTRACTIVE & FRIENDLY
Spontaneous SBE 27, Sagittarius, N/S, seeks women, 21-48, who enjoys dining, movies, malls, travel. **686673**

THIRTY-SOMETHING WOMAN...
seeks fun girlfriend to hang out with. Friendship. See live music, movies, and share other interests. SF and Hayward area. **669207**

A WOMAN'S TOUCH
SAF 38, 5'11" 115lbs, femme, hard-working, Taurus, non-smoker, loves dancing. Seeking politically conscious woman of color 38-42, non-smoker, for casual connections. **558591**

HONEST SAGITTARIUS
Seeking a woman who likes to go out and enjoy herself. I'm a poet/lyricist/artist, full-time student, steadily employed, 20, seeking intelligent GF with real opinions. **659169**

AWKWARD
Very beautiful SWF 26, Sagittarius, N/S, personal trainer, seeks WF 25-30. Enjoys beach, sun. **633755**

SEEKS OTHER HALF
Independent SE 38, 5'4", athletic, student, loves the ocean, looking for a special, understanding woman to share fun, friendship and quality times with. **593640**

FULL-FIGURED
Feminine, laid-back BE 50s, 200lbs, Leo, dark brown hair, good sense of humor, seeks woman, 40-66. **631443**

BLUE JEAN LADY
Semi-feminine WF 41, 5'3", 130lbs, N/S, N/D, N/Drugs, seeks a similar female to enjoy the ocean, day trips, music with each other. **624658**

ORIGINALLY FROM SACRAMENTO
SE 45, 5'3", 120lbs, bleached hair, clean and sober, loves the ocean, camping, music. Seeking female with similar interests. **617029**

GO WITH THE FLOW...
and see what happens! SE 26, just wants to meet someone special! Seeking a female, 19-30, who can keep it real. **607170**

JUST FRIENDS
SBE 22, Cancer, N/S, friendly, fun, has many good ideas, seeks woman, 18-29, for friendship only. **566648**

FROM SACRAMENTO
Studious, attractive, shy, loves outdoors, relaxing time, femme. You: Honest, real, true to yourself and others. **700389**

SIX FEET OVER
Mixed, tall, educated SBE seeks professional, sophisticated female with a great personality and a great smile. Must love children and animals. Poetry a plus. **605584**

WHERE ARE YOU?
Young short and spunky female seeks tall slender "friend" for fun times! **602655**

three's company
SOUTH AMERICAN COUPLE
Athletic and clean couple seeks females, males or couples to have fun together. **699772**

INTIMACY FOUND HERE
Attractive East Bay couple, 30s, Latin/Italian mix. Both secure, fit, selective. Looking for fit, attractive single female or similar couple. No STD's, drugs, or smokers. **514625**

SHE HAS A SOFT TOUCH...
very shapely, and loves people. Let good things happen to this couple. Together we love so much. Married WC (Napa Valley), 30s. He: stocky build. **671374**

BOY TOY
Handing around the house, needs work, WM, 38, 6', 180lbs, blond/blue. Progressive, clean, fit. You'll be too! **331118**

tv/ts
SEEK BEAUTIFUL TV
DM, inexperienced, thought about meeting a TV for a long time. Let's meet, and we'll go from there. If it gets serious, great. **679177**

CROSS DRESSER
Let's dress together, hang out, watch videos, please have complete wardrobe. Be clean shaven, D/D-free, discreet, mid peninsula, South Bay a plus. **620727**

IMAGINE THE POSSIBILITIES
BTS, 47, 5'11" 219lbs, seeks a friend to spend time with. Prefers a BM, 35+. Let's meet, get to know each other, see where it goes. **581996**

BEAUTIFUL SHE-MALE SOUGHT
Financially secure WM, 39, 6'1", 185lbs, seeks beautiful Mexican, Asian, or black TS, 20s, for relationship. **332113**

missed connections
SAY HEY!!!
You: Part of a team on a crazy hunt in SE Me: statuesque man near McCovey Cove. Meet me 9/22 and have our picture taken. **683809**

JIM FROM LARCHMONT, NY
9/7/02 Andronico's, San Anselmo, I really enjoyed meeting you. Please get in touch if you'd like to meet again. **682036**

LAUNDROMAT/24TH & YORK
You: Tall WM, black cap, doing laundry/reading at back door of laundromat. Me: Tall BM, braids, reading a book also at back door. Let's talk! **712369**

HELLO YOU WITH THE HAT
We met in the Valencia thrift shop history section. Spent five minutes together. Can we try it again? **684142**

ANDRYS
Be my Valentine! Take a lump of clay, wet it, pat it, and make an image of you, and an image of me. Then moosh them, smooth them, and with a little water, knead them together. And out of the clay we'll remake an image of you, and an image of me. Thus in my clay, there's a little of you, and in your clay, there's a little of me. And nothing ever shall us sever. Let's share a Happily-ever-after. Michael **331305**

friends/activities
JUST FRIENDS
WE 34, administrative assistant, seeks a girl friend to hang out with, go to movies with, I need a social life. **694127**

BRAZILIAN WOMAN
Petite, white female, young 60, seeks special gentleman for walks, movies, dinners, possible UTR. **516459**

ROCK-N-ROLL PARTY
Male, 35, invites you to a music video party. Rare live performances by Abba, American, Beatles, Boston, Jackson Brown, Carpenters, Donovan, Eagles, Tom Petty, Queen... **527711**

WOMAN VISITING S.F.?
Are you here for convention, business, or tourist, and want a fun gentleman/companion/date for an intimate dinner/evening? Tall, mature, respectful SWM awaits your call. **595191**

BEST YEARS OF OUR LIVES
SE 26, waitress, enjoys her job. Seeking female for hanging out, shopping, movies, mall, and fun. **497740**

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BackSeat connection

women seeking men

VERY PRETTY AND SENSUOUS
Very pretty, sweet, sensuous SWF 38, long hair, slender/petite. Seeking kind, wealthy, generous gentleman for mutually beneficial relationship. Peninsula. ☎5940

BIG BREAST LOVERS
Attractive, voluptuous SWF 21, 5'4", seeks generous male for big breast massage and more. I am more than a handful. ☎5965

SUCCULENT CHOCOLATE
SBF 21, 5'4", 46DDD2938, open-minded and unhurried, seeks men or woman for sensual, erotic massage, maybe more. ☎5469

CHOCOLATE TRIPLE D'S
Thick, voluptuous African-American female, 21, very cute, 5'4", 140lbs, 44DDD2938, seeks generous males for erotic, sensual massages, and sensual times. My place or yours. ☎4622

SEEKING FEMALES...
or transvestites. SWF 30, 5'9", 190lbs, blonde/blue, transvestite, seeks the same for dating and fun times. ☎5618

AUTHENTIC SORCERESS
Magic since birth, uses Tarot Cards, intuition, and empathic abilities. Telekinetic, uses magic wand. Would like to teach generous man how to reclaim his powers. ☎5760

DAMSEL IN DISTRESS
Cute blonde, 5'6", brown eyes, 38DD, looking for a generous benefactor to help me with my career. I like athletic, intellectual men with class. ☎5975

SEEKING ARRANGEMENT
SHF 22, 5'4", fit, student, outgoing, down-to-earth, blunt, honest, seeks financially secure gentleman for long-term, mutually beneficial relationship. ☎5487

GODDESS
Young, beautiful African American woman, 25, 5'4", 135lbs, highly educated, very sexy. Seeking extraordinary male who will always peak my interest. ☎5894

HMM...
Attractive, intelligent pre-op male to female woman, brown/blue, H/W proportionate, seeks male playmates, for hot safe fun. ☎6119

BEAUTIFUL MARRIED WF
Seeks male, 18-29, for passionate play under husband's watchful eyes. You're educated, open-minded, lean, athletic. Please leave email address for first contact, photo exchange. ☎6087

men seeking women

SAVAGE ROOMING TOUNCE
SWM, 33, seeks woman to lay back, to receive thorough licking up and down, front and rear. age and race open. ☎6123

HISPANIC/LATINA/ASIAN...
lady, 18-40, loving, slim, affectionate, sought by romantic, outgoing SP gentleman, 39, for friendship and nights of hot, passionate sex. Married Latina/Filipino/Asian welcome. ☎6270

SUBMISSIVE AND SHY
SWM, 34, N/Drugs, seeks dominant female, N/Drugs, 18-40, for fun and friendship. Take all comers. Let's meet. ☎5867

HONEYMOON OVER?
Feeling trapped? No romance? Need love? Meet! Discreet executive professional MWM, 35, seeks MF for cuddling, friendship, romantic pleasures, massage, hot tubs. N/S, N/D, healthy and athletic 6'1" 210lbs. ☎5148

CHANNELING CALIGULA
Craving spectacle and delicacies! So, calling for shapely girl and brawny boys, coupled or single, 21-28. Thrilling control/responsibility relinquishment, pre-agreed boundaries. ☎6277

SPANKING ANYONE?
Good firm hand for naughty girls in need of a good firm spanking. ☎6219

SEEKING MATURE WOMAN
SWM, 22, seeks WF 40-60, for hot encounters. I enjoy pleasing mature women with foot and body massage, much more! Call for a detailed description. ☎3738

MULTI-RACIAL MALE...
attractive, 47, 5'11", 175lbs, seeks to pamper struggling student or single mom to age 36. ☎6242

SOMETHING WILD
SM, 25, free-spirited hippie, seeks adventurous woman for wild excursions including hikes, drives along the coast and erotic dinner in and out. ☎5899

9" AND HANDSOME
Professional male, 32, seeks friend with benefits, relationship with confident, intelligent female for friendship and hot sex. No games. ☎2044

WELL-ENDOWED BLACK MALE
SBM seeks hourglass-shaped, bottom-heavy white women. Thick, shapely calves, pedicured feet a must, cellulite bodies a plus. You'll like my endowment. ☎2199

PLUMPERS ONLY
Handsomeness SWM, 39, seeks one or more full-figured, chunky chicks for fun times. ☎3584

DOMINANT
Seeks pretty, submissive for ongoing friendship/relationship. I am sexy, tall (6'1"), dark, handsome, fit, fun, healthy, happy, easygoing, athletic, slender, very successful, unattached, available. ☎2661

SAN FRAN'S OLDER WOMEN:
Does your dark hair match your desired, abundant forest below? With petite body too? Beauties, 40-50, call attractive SWM musician. ☎6143

ATTRACTIVE LATIN MALE
SHM, 28, 6', 175lbs, very fit, seeks women, 25-35, for friendship, mutually beneficial relationship. ☎6144

REAL MAN
SBM, 39, 6'1", 190lbs, bald, brown eyes, slim and athletic, loves sports, outdoors, romantic nights and fun. Seeking energetic, adventurous woman who knows what she's got. ☎6134

EXPLORING THE WORLD
Attractive, sexy, adventurous SWM, 18, seeks well-equipped transsexual, 18-45, for discreet, sensual encounters. Serious inquiries only. ☎6113

READY FOR THE EXPERIENCE
You're 60+, interested in meeting a married WM, 40, 5'11", 198lbs, good-looking, who will satisfy all your needs. ☎6054

ABOVE-AVERAGE LOOKS
Light-skinned pleasure seeker, 29, creative, intelligent, mature, seeks kinky dominant to bathe in her desires. For you, my empress, no limits. ☎6037

NO LIES
Let's not kid around. Admit that we're happily married but curious. Then let's do something inappropriate. Me: married WPM, 32, funny. ☎6218

MEDITATE WITH ME
Tai chi man from Europe looking for a woman who is happy with her body and soul proportions and would like to practice sex meditation. ☎6147

FOR ALL NAUGHTY GIRLS...
in need of a good firm spanking, from a good firm hand. Any race, any age. I'm a white male. ☎2197

LONELY HOUSEWIVES WANTED
Retired fire fighter, out of a 20-year relationship, wants to stay single for a while, nice guy seeks females for friendship or romance. Discretion guaranteed. ☎5709

SUBMISSIVE, HANDSOME, MUSCULAR
Financially secure SWM, 51, 6', 215lbs, seeks dominant, bust W/HF 34-46, to serve a long-term relationship. ☎4711

TRAVEL WITH ME
Seeking open-minded, fun and beautiful female, for dating and future travel. ☎6085

I'M DEFINITELY...
something to look into. I will bring you to a level of pleasure you have never experienced before. Welcome me in, you won't regret it. ☎5979

IF ONLY TONIGHT...
we could sleep in a bed of flowers. Submissive black TV, 34, seeks men, 34+, into goth, for interesting relationship. ☎5980

HEY THERE!
I'm just looking for a WF who is sexy and adventurous. I bet you and I can have lots of fun together. ☎5971

HOT CHOCOLATE
Are you looking for someone who wants to pamper and please you? Don't look any further. I'm right here...and I'm waiting. ☎5974

CHUBBY CHASER
Good-looking SWM, 38, in search of attractive, plus-sized, chubby female who enjoys camping, beaches, and hot, weekend get-aways. ☎5632

MISSING SOMETHING?
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Youthful SWM, 42, 6', 165lbs, auburn/blue, very handsome, healthy, stable, friendly. Seeking S/DF up to 40, healthy, trim, fit, for mutual adult fun. ☎6137

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Athletic SWPM, 43, 6'3", 205lbs, brown/blue, seeks curvaceous, friendly SBPF 25-38, for domination. ☎6060

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Kind, passionate man, 55, blithe spirit, zesty mind, playful heart, fit body, desires similarly blessed woman, shapely and extremely busty, for honest, passionate love affair. ☎2480

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Young-looking, good-looking SWM, 51, looks 31, flat stomach, very upfront, sensual, oral, appreciative, loves women. Seeking slender, brave, cute, confident but not cocky girl who can transmit her desire to me. ☎5969

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Well-built handsome guy, 160lbs, seeks sensual women between ages of 20 and 35, for discreet encounters. ☎5569

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men seeking men

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In-shape, straight/curious, muscular male, seeks other similar guys, 25-35, willing to experiment, lets get naked, and hook up. No LTR. ☎5628

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LOOKING FOR ADVENTURE
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SOMETHING NEW
Inexperienced married man, 35, seeks same or SBIM, 25-35, for occasional get togethers, fondling, etc. Very safe, discreet. Peninsula area. ☎5761

FIRST TIME BI EXPERIENCE
SWM, blond/blue, young, tall, athletically looking, seeks sexy Bi, married, Asian, or white male, generous sugar daddy, possible long-term fun. Wife must approve. ☎2340

SUBMISSIVE MIDDLE-EASTERN
Masculine, attractive, affectionate, youthful, hairy SM, 43, 5'10", 155lbs, trim goatee, with accent, seeks strong, dominant man, HIV, for intense intimacy and serious connection. ☎3809

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Slender, masculine WM, seeks similar guy, under 45, who would enjoy some good clean fun, with warm water and a bar of soap. ☎3465

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Easygoing male, 42, seeks masculine, safe, discreet guy, with very trim body, who would like to get together for 1 or more erotic sessions. ☎3856

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Seeking other good-looking, curious straight men, 18-35, who would love a good blowjob and exploring in bed with an other straight guy. Let's 69 together. ☎1138

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Photography, strip poker, strip search, prison guard, you name it! Safe, lean, straight-acting guy, 43, seeks similar male, 20s-40s. Sunnyvale. ☎3149

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Berkeley student, 19, seeks pampering. Must be handsome, a gentleman, non-effeminate, and fun! ☎6146

SEEKING OLDER GENTLEMAN
Very attractive, professional BiWM, 30, seeks well-endowed gentleman, 40+, for oral and more. Must be clean, discreet, attractive. ☎6139

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Both very attractive, youthful, dark-haired, she: 35, busty, sexy, curvy body. He: 40, athletic, well-built body. Seeking very attractive BiE erotic adventures, can travel. ☎5866

FIRST BI TRY
Athletic, attractive, well-endowed married WM, 36, 140, 5'5", 100% disease free, willing to travel, seeks safe, petite, disease-free couple with BiM, possibly discrete LTR. ☎1489

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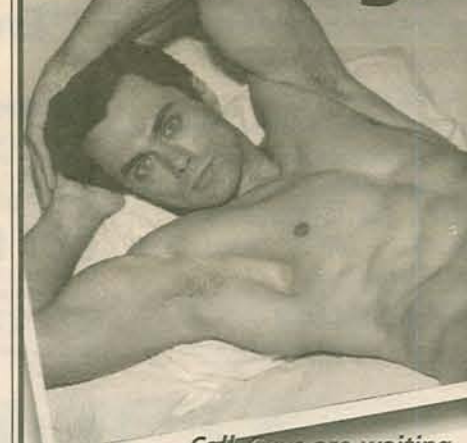
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Rubble and rock

The bands in Detroit — amid the hype and attention — are getting drunk, playing music, and having a whole lot of fun.
By Jimmy Draper

There was a rumor running through Detroit's garage scene that the grand prize for a contest run by a British music rag was an all-expenses-paid trip to the Motor City. I heard it at a Detroit Cobras show at the Magic Stick, the epicenter of the city's rock underground on the Woodward strip, and at CPOP, an art gallery-music venue on the same block. It made its way to the Blind Pig, a shoe box-size club in nearby Ann Arbor, Mich., and, much later, to the Adult. concert the night the Red Wings won the Stanley Cup.

It probably wasn't true — although I never found proof otherwise — but I heard it so often that it didn't matter whether it was rooted in fact, fiction, or fun. It was telling enough that it existed at all. That anyone would consider Detroit — a postindustrial wasteland riddled by potholes, crime, and ungodly urban decay — a desirable vacationland was, at the very least, absurd if not outright laughable. Still, no one seemed to doubt the rumor. And why should they? Things were already surreal: by the end of 2001, in the eyes of the media, the blasted wreck of a city was the center of the musical universe. Again.

The media wouldn't let anyone forget it, either. The White Stripes had placed in the top five on the *Village Voice's* Pazz and Jop poll reviewing the year 2001, and they were being played on MTV. Andrew W.K., one of those suburban meat-heads whom Detroiters would expect to find at metal den Harpo's, had received a four-star review in the cutting-edge bastion known as *Rolling Stone*. Kid Rock got props for bringing trailer park rock to the mall. Eminem was, well, Eminem.

The city had, in the eyes of many, gone from the edge of the world to the center of cool.

Star search

"When all the attention first started to happen," says Patrick Pantano, a member of the Come Ons and the Dirtbombs, "nobody really knew what to say. Now everyone's been interviewed so much that they've got

their pat answers, or they've at least thought about it. There are more people interviewing us than come to our shows. It's a little silly."

Even sillier, he says, is how the onslaught of press since the release of the White Stripes' 2001 breakthrough, *White Blood Cells*, has misrepresented the scene's success. "People are always very surprised to find out that I have a day job," Pantano says. "People ask about [singer] Mick Collins a lot too. They're like, 'Is he a star and running all over the country?' It's like, 'No, the motherfucker don't even got a car! What are you talking about?'"

Actually, a lot of the city's musicians can't afford cars — no matter how many times they're pictured in the pages of *NME* or name-checked in *Rolling Stone*. Most, like Detroit itself, are impoverished.

Still shattered by the '60s race riots and an economy that went into decline with the American auto industry decades ago, Detroit is more rubble than rock. Visitors are surprised by the lack of pedestrians downtown even in midday; racial segregation plagues the city; empty, burnt-out warehouses give the streets a postapocalyptic feel. Add to the mix a shitty school system, a high crime rate, and an embarrassingly pathetic public transportation

system, and the postindustrial sprawl of the city's downtown can seem about as desirable as a romantic rendezvous in Chernobyl.

"It's pretty much a stigma," Gore Gore Girls singer-guitarist Amy Surdu says about living in a city with a reputation as a crime-riddled hellhole. "For a long time cops wouldn't come — for anything — so there was a sense of lawlessness. But that's the sorta atmosphere that's gonna attract artists and musicians."

And, increasingly, journalists are looking for music's new Valhalla. Forget Seattle and Athens, Ga.; welcome back to the wasteland that spawned the Stooges and the MC5.

"There's totally a romanticized view of Detroit," says Chris Handyside, ex-music editor of Detroit's *Metro Times* and onetime member of the Dirtbombs and Hentchmen. "The reality of Detroit, though, is very barren and very self-sufficient."

It's that very desolation and self-sufficiency that can turn a shithole — a word even Detroit denizens use to describe their city — into a petri dish of creativity. In fact, it's exactly why a godforsaken burg like D-Town can produce talent that ranges from the Stripes' blues punk to Eminem's poor white raps and DJ Assault's booty beats.



Adult.

"We have a lot of hate toward that word," Adam Lee Miller groans, lamenting that Adult. have been filed under "electroclash" by journalists in search of the next trend to triumph then trash. "It's just so faddish in the way that it's marketed and the way bands are changing their whole look and whatnot. We're almost afraid of the whole thing, like, 'Please don't associate us with that!'" It's a valid concern for anyone who tinkered with an '80s-electro aesthetic long before Larry Tee made it his personal cause célèbre, but Miller and partner Nicola Kuperus should be sleeping more soundly than most. Last year, while New York and Los Angeles were still planning which way their new asymmetrical 'dos would slant, Adult. self-released *Resuscitation* (Ersatz Audio), an icy-cool collection of pop-paranoia and robo-monotones that's so superbly original it'll keep the Detroit duo around long after all the Ladytrons and W.I.T.s have been found out for the self-consciously clever in-jokes they are. So while they're tight-lipped about the direction they're taking on the next LP (due this spring) in order to avoid easy categorization, it's safe to assume they're steering clear of the dreaded *e* word. Kuperus says, laughing, "We're ready to write the anti-electroclash record." (J.D.)



The Come Ons

"We always get this soul music tag, which is really off the mark," Patrick Pantano says as he puts an old Machine 45 on his living room's turntable. "Mostly [it's] 'cause we do covers a lot, like old Rufus Thomas songs. It's fun, and we really like that kinda music, but we've always been more into stuff like ESG, A Certain Ratio, and early dance bands." Not exactly what you'd expect from a group cofounded by the drummer for the blues-rockin' Dirtbombs, but the Come Ons have never cared to fit into today's so-called Detroit sound. On the pair of boogie-baitin' albums they recorded for Sympathy for the Record Industry, the pro-disco trio have carved out a niche as the danciest darned combo this side of the city's electronic-rock divide. They've since ditched the on-again-off-again organ in an attempt to "get really minimal," and for their next album plan to perfect the rhythmic art of riding a groove through an entire song. "Sometimes it seems kinda gutsy to play this way," Pantano says proudly. "It's like, 'Can we do this? Can we really just ride this groove for three minutes?'" That depends, one presumes, on the grooves — and the Come Ons got 'em. (J.D.)



Tamion 12 Inch

A self-described "punk band that happen to use electronics," Tamion 12 Inch tend to ruffle feathers in Detroit's electronic circles with their highly dramatic, audience-interactive performances. And the intensely sexual, electro-primitive trio wouldn't have it any other way. "I love the term that we were 'badgering the audience,'" cofounder Sami (no last names, please) says excitedly, referring to a review of a recent Chicago gig opening for Solvent vs. Lowfish. "It's like we're Lydia Lunch or something!" Taking cues from disco, punk, and the harshness of early Detroit techno, Tamion 12 Inch are currently recording a six-song EP (Ersatz Audio) of bastardized electronica that — judging by hell-hot live performances of "Thin Boys Murdered," "Ludus," and "I See U" — will undoubtedly fuck with expectations of what's possible from a laptop act. "Electronic audiences want a really detached relationship with an artist who stands there behind machines. It's like the whole trainspotter mentality, where people just wanna watch the technique and ask what software I use," Sami says. Which definitely isn't the sorta crowd the trio, which also includes singer Tami and electro-trician Riki Mike, envision at their shows. "If you don't wanna be engaged," Tami warns, "then maybe you should go play Pac Man." (J.D.)



"You cling to who you find," Handyside says, "so things heat up rather fast in terms of groups of people working together. There's also a lot of boredom, and there's a lot of living low to the ground." Consequently, a lot of talent throw themselves into their art. "It's like all we do is work, 'cause there are no distractions," says Adam Lee Miller, who runs the label Ersatz Audio and performs with partner Nicola Kuperus in the electronic duo Adult. "It's not like, 'Well, let's go to the club tonight.' It's more like, 'Let's work all night.'"

If boredom drives musicians to create, affordable rent and enforced isolation allows them to create on their own terms. Surrounded by hundreds of miles of Middle America outside city limits, Detroit is relatively unaffected by — or, at least, safely distanced from — the many trends that sweep New York and Los Angeles. Musicians can work at their own pace and in their own

way, honing their craft well below the mainstream media radar.

It's something that, historically, has allowed a lot of important music to develop in the city. In the '60s, Motown churned out superstars such as Marvin Gaye and Stevie Wonder, while the Stooges and the MC5 defined the city's punk rock sound. Alice Cooper, Bob Seger, Ted Nugent, George Clinton and Funkadelic, and Grand Funk Railroad kept the city on the musical map in the '70s, and the '80s saw the rise of techno-innovators Juan Atkins, Kevin Saunderson, and Derrick May, as well as pop superstar Madonna, who spent many high school and college nights in Detroit's gay clubs.

Excluding the much-missed Aaliyah, the early '90s were less fruitful — Sponge, anyone? — yet the Gories were setting the city's garage rock revival in motion, and Marshall Mathers was taking his rhymes to the street.

"Detroit's musicians don't suffer

The Paybacks

"We're sort of a different animal from a lot of what goes on around here," says gravel-voiced Wendy Case, hungover at her house on a drab Detroit morning. "We're much more about what we actually grew up listening to on the radio, like Van Halen and AC/DC." No kidding: with 10 first-rate fist-pumpers comprising the band's arena-ready debut, *Knock Loud* (Get Hip), the Paybacks have a big, bad bag of cheap tricks that's nuthin' like the garagey rust-rock currently putting their hometown in the headlines. Then there's singer-guitarist Case, the band's not-so-secret weapon with a guttural, Chrissie Hynde howl that's as fearless and peerless as rock vox get. And despite doing time in her fair share of bands in San Francisco and Ann Arbor, Mich., since the early '80s, she's still catching folks by surprise with her latest project. "There's an awareness here of what I did in my other bands, except the younger people didn't know where I came from," she says, then chuckles. "When they heard this band, they were like, 'Geez, how'd you learn to do this overnight?'" Which is just an awestruck way of saying that the Paybacks have hit pay dirt their first time out. (J.D.)



from the anxiety of not getting signed or not having a connection to get their music in a film," the Stripes' Jack White wrote in the liner notes to 2001's *Sympathetic Sounds of Detroit*, a compilation he recorded at his house in the southwest part of the city. "We know from the beginning that it's never gonna happen. No suit from L.A. or New York is gonna fly to Detroit to check out a band and hand out business cards."

The success of last year's *White Blood Cells* has already begun to change that, but so far Detroit musicians have been left to write and record in relative peace.

"We're far away from the coasts, so people here just take their influences and sorta redefine them," says Sam Valenti IV, whose Ghostly International label has been getting props in electro circles for the release of the wildly popular *Tangent 2002: Disco Nouveau* compilation as well as for releases by regional acts such as Midwest Product and Tadd Mullinix. "Here the music is about being an outsider, hands down. It's definitely insider, cool-kid music, but it's not like New York and all self-aware, like 'this is hip' and 'this is trendy.' It's about being from a place that's not the core and trying to make your own thing."

A small scene

The White Stripes are part of a tight-knit scene that began when Mick Collins formed the Gories in 1986, reviving Detroit's decades-old glory days as garage punk mecca. By the time that band broke up in '93, the stage for Detroit's garage rock scene was set. The Cobras and Demolition Dollrods appeared soon after, followed a half-decade later by acts such as the White Stripes, the Von Bondies, the Come Ons, and the Dirtbombs, bands that shared bills, traded members, hung out, and recorded at Jim Diamond's

Ghetto Recorders.

"There certainly is a core of people working together, or at the very least drinking together a lot," Handyside says, referring to the dozen or so bands on *Sympathetic Sounds of Detroit* that comprise the bulk of the garage rock scene and are often the acts referred to in much of the press. "It's an incestuous scene, sometimes painfully so."

Ko Shih, singer-bassist for Ko and the Knockouts and longtime bartender at the Magic Stick, chimes in on this. "What has traditionally fueled everybody in the scene is a sorta healthy sort of competition," he says. "I don't even like to use the word 'competition' because that makes it seem a little more, well, competitive, than it is. You go see, for instance, the Hentchmen play at the Magic Stick, and they have this brand new song that they unveil, and it's amazing, and you go, 'Oh my god! I can't believe that song is so good!' and so the next time you go practice, you think, 'I want to write a song as good as that.'"

The band that has continually upped the ante for songwriting — and success — in the city is, of course, the White Stripes. Like so many American bands before them, the duo first gained notoriety across the pond, where they and the Strokes were championed as the bands that could save our rock 'n' roll souls. "The most visceral, arresting live band in the world right now," gushed *NME* in a typical write-up. "They are our future." Peel sessions and cover stories followed, as well as Detroit showcases, tabloid press, and BBC documentaries before the hype spilled over to the States.

Not that the musicians are falling all over themselves just because journalists have finally deemed Detroit worthy of attention again. "I did an interview recently," says a

bemused Wendy Case, singer-guitarist for the hard rock band the Paybacks, "and [the journalist] was like, 'It seems like these bands are pretending they don't want the attention and it's more of a cool thing.' I'm like, 'No, they're just wondering where you've been! Nobody's trying to be cool here, but where were you when I was 25 instead of 35?'"

Ultimately, the media and the Stripes themselves, milking the are-they-or-aren't-they-married angle to this day, have done a good job of blurring lines between reality and hype. "The White Stripes are a great story, and Jack has always put forth a great story," Handyside says. "So whether he's feeding the romance [of Detroit] or the romance is feeding the story of the White Stripes, I think they're interconnected."

It's still too early to know whether the Stripes' success will inspire copycat bands such as those that emerged after the grunge explosion, or if the attention will influence creativity within the scene — which, for all the hype about Detroit garage music fueling the future of rock, is surprisingly conservative. For now, most musicians interviewed insist that changes within the scene have so far been minimal — other than the fact that there are more people in the audiences than there were two years ago.

"You used to be able to go to the shows and see the same 50 people there, and it was always the same 50 people," Shih says. "Now there are a whole bunch of people there, and a lot of the same 50 people you used to see aren't there anymore because they're out on tour."

"The hype has given one small segment of the music community in Detroit a notion that success at large is possible," Handyside says. "Before, it was a lot of getting in the van and playing to between 40 and 100 people over and over again, but now there's a lot more opportunity to go to Europe and to make some money and to actually pursue it."

For all the hype heaped on Detroit, however, the bands couldn't care less why or how their hometown has suddenly gotten so huge. "There are a million answers, and they're all true. Then again, they're all not true," Pantano says. "There are just a lot of great bands in Detroit — period. We're just all doing it, getting drunk, making records, and having the time of our lives." ♦

Von Bondies play Sun/6, 9 p.m., *Bottom of the Hill*, 1233 17th St., S.F. \$10. (415) 621-4455.

Dirtbombs, Detroit Cobras, and Ko and the Knockouts play Tues/8, 8 p.m., *Bimbo's 365 Club*, 1025 Columbus, S.F. \$15. (415) 474-0365.

Viki

"I was like, 'Get a grip. You people are crazy!'" Lindsay "Viki" Karty says, laughing, as she recalls her first month living among Detroit's high-drama social circles. "If they didn't have the drama, though, maybe they'd be bored — or productive." One of the city's most industrious individuals, Karty took the latter route upon her arrival and began collaborating with local musicians and organizing showcases highlighting artists and musicians not seen in the city's more established venues. It's a DIY ethic that carries over to her rock-oriented electronic work, where the ex-Max Cloud member makes do with self-made gadgets, gewgaws, and found sounds. "I don't sound lo-fi on fucking purpose, though! My god, I'm just too poor to afford the right equipment!" she huffs, defending her ever-evolving solo muzak, which currently straddles the chaotic abyss between Malaria and Ann Arbor's noise boyz, Wolf Eyes. Hanson and ToYo imprints are planning future releases, but for now fans must track down her sole 7-inch, "Perfect Strangers" (Scratch and Sniff). Karty promises plenty more is in store, though. "I have so much I want to do," she says matter-of-factly before heading off to pick up a friend's artwork for her next showcase. "Everyday I have a new idea." (J.D.)




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NOISE

correct techniques by mosi reeves



Connections

More from the careless errors department: last issue I mistakenly reported that Sub-Level Epidemic Records is based in Los Angeles, when in fact it's run out of Below the Surface, a Burlingame record store. I drove down there a few weeks ago and chopped it up with owner Shane Nesbitt, who told me he's putting out a new 7-inch by Radio Inactive that should be out by the time you read this. He also turned me on to recent singles like **BMF** featuring **Swamburger's** "Steel Contraption" backed with "Pianist Envy" and "Abilities" (Eighth Dimension, www.eighthdimension.com). Producer BMF and rapper Swamburger have been making jazzy, melodic joints in Orlando, Fla., and this is another.

While Shane gave me good shopping tips, Fat Beats Distribution sent me a handful of album samplers, including one for **Cage's** *Movies for the Blind* and **Copywrite's** *The High Exhauled* (Eastern Conference, www.easternconferencerecords.com). These are promo-only singles, but you can usually find them in the "used" bin at Amoeba Music, too; if you see them, try out Cage's "Stoney Lodge" and its **J-Zone**-produced beat, or Copywrite's "Nobody," which features a guest verse from **Jakki da Motormouth** as well as **RJD2** on the boards.

Speaking of RJ, the Columbus, Ohio, superstar has formed a new group with rapper **Blueprint** from the Greenhouse Effect crew called **Soul Position**. Their *Unlimited* EP (Rhymesayers, www.rhymesayers.com) is pretty good, but I particularly liked the RJ instrumental "Oxford You Really Owe Me" at the very end. Another dope group from Columbus worth peeping is the ever lovin' **Five Deez**, who have a new single out, "Stupid" backed with "Chilly Most," "Sounds (The Frequency)," and "No Matter" (B9000, www.b9000records.com).

Next up is **Botanica del Jibaro** (www.botanicadeljibaro.com), a new label run by the **Beta Bodega**

Coalition, a political and musical cooperative. Apparently, its initial release, **Algorithm** presents **Void's** "Suffer Great Nation" backed with "Ellis Island," "Negligence," and "Theory" (www.algocentral.com), dropped in the late spring. Since then the label has released several more singles, including **Cyne's** allegorical "Midas" backed with "E-Motion" (www.cyne.com). Both are reflective of the label's intentions to produce hip-hop that will, in its words, "inform and educate the masses on the real struggles and issues facing our world today." I wish I could provide more information on Botanica del Jibaro, but even its Web site, in true leftist tradition, features more propaganda than concrete information on its origins and whereabouts. Stay tuned.

More familiar to *Correct Techniques* readers is **Sole** of the Anticon family, who has dropped a teaser single, "Salt on Everything" backed with "The Priziest Horse" and "My Head Hurts" (Anticon, www.anticon.com), for his upcoming album, *Selling Live Water*, which is scheduled for release in January. Also hailing from the Bay Area is **Motion Man**, whose new single, "Hold Up" (Threshold Recordings, www.threshrecs.com), builds on the success of the recent *Clearing the Field*. Finally, **Diverse** returns with "Certified" backed with "Build" (Chocolate Industries, www.chocolateindustries.com). "Build" features slamming beats by — you guessed it — **RJD2**.

Lots to pick up this month, folks, so ask your moms to advance you some Christmas money. I proofed my column this time, so everything should be accurate! Peace to DJs King One, Raw B, and Prince Jam for hitting me off with the butter mix tapes. ❖

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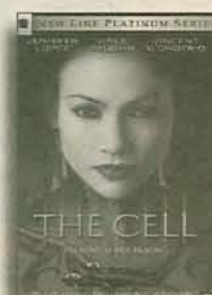
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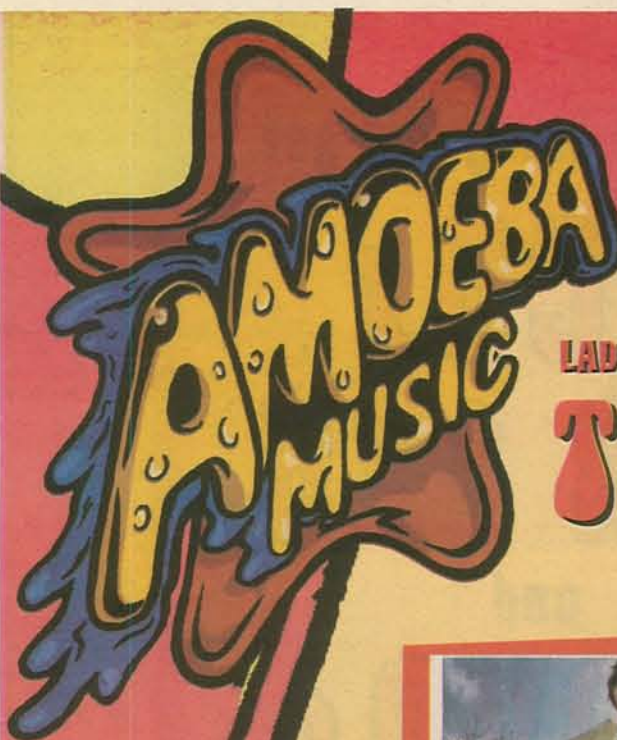


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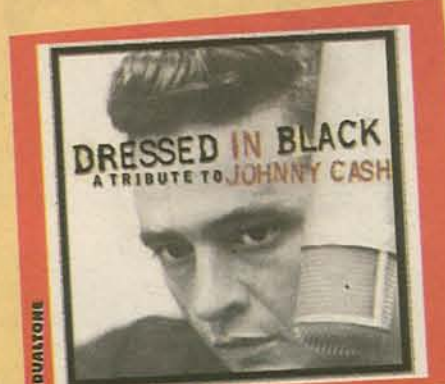
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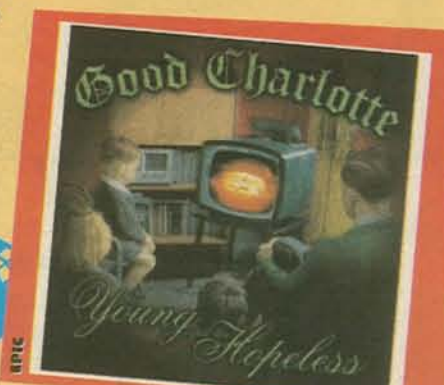


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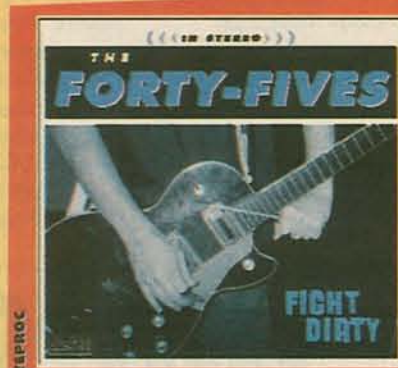


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Pianist-composer Satoko Fujii grew up speaking Japanese, and her English is pretty good too. But neither language is up to the job of describing her music.

For one thing, no one has yet coined an adequate term for the music that evolved out of the so-called free jazz of the late 1960s and early '70s. Some, following the lead of the Chicago avant-garde players who founded the Association for the Advancement of Creative Musicians (AACM), favor "creative music," a label with about as much specific descriptive potency as "experimental." It's kind of like calling a breakfast cereal "all-natural."

The Bay Area's Rova Saxophone Quartet, who are bringing Fujii and her husband, trumpeter Natsuki Tamura, to San Francisco as the featured guest artists of Rovaté 2002, Oct. 11 and 12, have tried to fit "comprovisation" around their ambitious sonic palette. But the linguistic fusion feels far more awkward than the sax foursome's actual melding of composition and improvisation.

Fujii finds herself at a loss when it comes to naming what she plays. "I'd like to know myself," she says with a self-conscious laugh.

Since she started recording in 1996, Fujii has given observers plenty of evidence from which to draw their own conclusions. With 14 CDs under own name, she has averaged slightly more than two releases a year, including the new *Bell the Cat!* (Tokuma Japan), a trio date with bassist Mark Dresser and percussionist Jim Black; duo CDs with Tamura as well as vio-

traces of Thelonious Monk on "Get Along Well With ...," the measured, Satie-like patterns of "Foot Step," and the prepared piano that creates a gamelan-like clamor conjoined with Black's percussion on "Champloo."

Fujii's orchestral compositions and arrangements may bear some relationship to those of George Russell and Gil Evans, but they are marked by her own unusual conceptions of cross-rhythm and counterpoint, her interest in bent pitches and akimbo tonalities, and her elastic approach to time ("time is a line but it is also a spot," she has said), as well her willingness to grant her players great liberties with the score for the sake of personal expression.

Neither Fujii's piano playing nor her big band writing will ever be confused with that of the most famous female Japanese artist in jazz, Toshiko Akiyoshi. Fujii agrees. "As a Japanese woman, I really respect her," she says of the veteran orchestra leader. "But we are very different musically. I think she's jazz. I am not a straight-ahead jazz musician, but people still categorize me as a jazz musician."

Last May, Fujii and Tamura visited the Bay Area to meet with Rova about the upcoming Rovaté collaboration and to perform in the first SFAlt Festival. During their duo set at the Musicians Union Hall, the pianist and trumpeter explored a stunning variety of individual instrumental timbres and attacks and interwoven textures and moods. Stylistically spanning a spectrum of musical history that includes trumpeters Clifford Brown, Miles Davis, Lester Bowie, and Toshinori Kondo and pianists Bill Evans, Jaki Byard, Herbie Hancock, Muhal Richard Abrams, and Matthew Shipp, their long con-

child before her playing was tethered to the page. But she discovered she couldn't improvise at all. "I got tired playing written music, and I began to doubt whether that's my music or not," Fujii explains, "but I found out I cannot improvise without any music paper in front of me. I couldn't make even one note."

She took the extreme measure of abandoning the piano altogether. "The thing I tried at first sounds very strange to you probably," she says. "I began to sing and hit things, making noise without any musical instrument, and getting people to do the same thing together in a group. We didn't use any musical instruments, just improvised. I could be much more free without a piano."

But when she returned to the piano, hoping to transfer her rediscovered sense of freedom to the keyboard, Fujii still felt bound to predetermined patterns. Inspired in part by Koji Taku, a classical pianist and composer who at the age of 60 resigned from the Tokyo College of Art and Music to play jazz, Fujii turned for inspiration to the American music that had given rise to swing and bebop.

She studied privately with Fumio Itabashi, who had performed with drummer Elvin Jones and trombonist Ray Anderson, and, against her parents' wishes, left home and supported herself as a house pianist in a Tokyo cabaret. "I was a very, very, very bad pianist," Fujii says. "I didn't know anyone who was worse than me. People said wait five or six months, you'll be fine. Nothing happened. I thought maybe being in school would help me. I thought I should make some effort before I gave up."

In 1985 she applied and received a

Tyner or anyone else," she explains, "so I couldn't be a good student in that way."

Fujii also suffered a bad case of culture shock during her U.S. stay. "When I got to this country, in the very beginning I hated everything in this culture. I didn't even want to talk in English for more than one year," she recalls.

But when she developed tonsillitis and had to be hospitalized for surgery, she was forced to communicate in English. The experience made her more amenable to the American way of life. "Then I began to love everything in this country and hate everything in Japan," she says.

After Berklee, Fujii returned to Japan for six years, performing in jazz clubs and hotel lounges, teaching at the Yamaha Popular Music School, and recording commercial music for film, television, and a software corporation. "I was not sure what I wanted to do, so I tried anything," she says.

Instant enlightenment

Another scholarship, this time to the New England Conservatory of Music, brought her back to the United States. Her second stint in academia proved more rewarding. In the Third Stream Department, she studied composition with George Russell, the pianist and theorist who wrote *The Lydian Chromatic Concept of Tonal Organization* and counted Rahsaan Roland Kirk, Eric Dolphy and Carla Bley among his students. When she realized pianist Paul Bley was also teaching at the conservatory, Fujii switched her major to jazz so she could concentrate on developing as an improviser.

"So many things I got from him," she says of Bley. "Through him, I

performance she received from the New England Conservatory in 1996 was secondary to the confidence she gained in her own instincts.

Fujii wasted no time expressing her newfound musical identity. The same year she graduated from the conservatory, she recorded her first CD, *Something about Water*, featuring piano duets with Bley, for the Libra label. That opened the floodgates. She followed her debut with a solo album, *Indication* (Libra), and in short order the duo album with Tamura, *How Many?* (Leo Lab), her piano trio debut, *Looking out of the Window* (Nippon Crown), and her inaugural orchestral CD, *South Wind* (Leo Lab).

"I'm addicted [to making records]," Fujii admits. "And all formats that I do make different fun for me. That's why I can't stop doing any of them. I have to do everything."

She is undaunted by the limited record sales that cause her to play a game of musical chairs from one record company to another. Besides Libra, Leo Lab, and Tokuma Japan, Fujii's recordings have appeared on Enja, Buzz, Ewe, and John Zorn's Tzadik. "As soon as a label makes my CD," she half-jokes, "they find out they cannot sell any of them."

In 1996 Fujii first crossed paths with Rova, witnessing the quartet's concerts in New York City and London. Three years later, Rova — Jon Raskin, Larry Ochs, Bruce Ackley, and Steve Adams — performed in Tokyo, and discussions about a collaboration began.

Ochs and Fujii compared notes on the differences between Japanese and American musicians. "Especially I found that sax players are different," the pianist says. "That was very interesting to me. Japanese sax players who

Tongue untied

Satoko Fujii frees her mind — and the music follows.

By Derk Richardson

linist Mark Feldman; two quartet recordings; and orchestral albums.

As a genre reference, jazz is the most obvious starting point. Because she plays piano in a freewheeling harmony-fracturing style that ranges from spare and meditative to dense and agitated, Fujii has been compared to everyone from Paul Bley, Keith Jarrett, and Abdullah Ibrahim to Cecil Taylor, Don Pullen, and Marilyn Crispell. If you cling to those allusions, you can find reinforcement for them on various passages of *Bell the Cat!*, but you'd also have to account for the

tinuous piece was a far cry from another piano-trumpet duet, the legendary 1928 "Weather Bird" collaboration by Earl Hines and Louis Armstrong. It was equally distant, in conception if not in time, from the training Fujii experienced in Japan.

From classical to unclassifiable

Fujii's transformation from the classical pianist she was for 16 years, from the age of four, into the unclassifiable artist she is today began with an urge to improvise. She wanted to return to the uninhibited feeling she knew as a

scholarship to the Berklee College of Music in Boston. Although she graduated magna cum laude in 1987, she looks back on her Berklee years with mixed feelings. The arranging skills she learned from trumpeter Herb Pomeroy provided the crucial foundation for her later orchestrations, but as a pianist Fujii felt like she was being herded into emulating such keyboard giants of jazz as Wynton Kelly and Chick Corea rather than being encouraged to find her own voice on the instrument. "I couldn't play like Herbie Hancock or McCoy

really understood that I could be myself. I began to have confidence to be myself. It was a big thing for me, because I had a hard time being myself. I could release."

Fujii felt transformed by her work with Bley, as if she'd undergone an instantaneous enlightenment that required no intellectual struggle with ideas and concepts. Instead of practicing to master chords and riffs, she learned to let musical notions arise of their own accord and then run with them as her muse spontaneously dictated. The graduate diploma in jazz

I play with got their big influence from the free jazz in the '60s, and Larry said that sax players in the States got various influences from different things like contemporary classical music, free jazz, and world music, and they combine that kind of stuff."

Fujii investigated the divergences more closely in the fall of 1997, when she recorded *Double Take*, an unprecedented two-CD set in which the Satoko Fujii Orchestra East (in a concert hall in Okegawa, Japan) and the Satoko Fujii Orchestra West (a month later in a New York City stu-



Nothing is wrong: Onetime classical pianist Satoko Fujii takes her music beyond categories and into "comprovisation."



Bebop and beyond Satoko Fujii's collaboration with Rova Saxophone Quartet at *Rovaté 2002* will fuse "extreme craziness" and beautiful ensemble harmony; pictured from left, Bruce Ackley, Larry Ochs, Natsuki Tamura, Satoko Fujii, Jon Raskin, and Steve Adams.

dio) each recorded Fujii's "South Wind" and "Ruin" suite, among other pieces. "They sound completely different," Fujii says, "but if I could say how in words, then I don't need to make records."

It was her recorded output that first brought Fujii to the attention of Ochs. "I think the first recordings I heard were the trio CDs with Dresser and Black, which made it really clear that she could write and play," he says, "and that her 'sensibility' was to the left or liberal side of jazz, where more was allowed in: bebop and beyond rather than bebop and before."

Ochs is always on the lookout for musicians who can bring new compositions and intriguing instrumental colors into the large-scale collaborative projects that Rova has been organizing for nearly 20 years. As he listened to more of Fujii's recordings, Ochs became more convinced that Fujii's musical worldview overlapped with Rova's.

"They all indicated someone with an open ear, someone who composed from her imagination rather than from some set of jazz rules," he says. "When we met, it was even clearer that I wanted to try to get a collaboration together. She obviously was a listener, and in conversation, it was clear she was someone who thought about the big picture and the history of improvised music."

Since 1999 Rova has marshaled its most ambitious collaborations into the annual productions it calls *Rovaté*, the name deriving from the group's 1978 debut LP, *Cinema Rovaté*. Previous contributors have included Sam Rivers and John Schott. "It's about 'joining forces' more than it is about commissioning a piece of music," Ochs says.

Fujii has composed five new pieces for *Rovaté 2002*: two ("15 Minutes to Get to the Station" and "Empty Bottles and Apples") to infuse "extreme craziness" and the suggestion of "no connection, no sense" into what she describes as the sax quartet's "beautiful sense of ensemble harmony"; and three ("A Lion in Your Bag," "A Zebra on Your Roof," and "An Alligator in Your Wallet") to convey the impression of "unexpected discoveries" for a specially assembled Orkestrova composed of Rova, New York City bassist Ken Filiano, and a host of resident Bay Area musicians, including trumpeter Darren Johnston, trombonists

Mike Vlatkovich and Tom Yoder, drummer Scott Amendola, and Tin Hat Trio violinist Carla Kihlstedt. Fujii will also engage Kihlstedt in a series of duets.

In a sense, every piece involving Fujii and Tamura will be a kind of duet — between cultures. Fujii is a great believer in and practitioner of music as a universal and inclusive vocabulary. "The most interesting thing for me is that it's very easy to be

with musicians in any culture," she says. "It doesn't matter which country, we can communicate. Probably we do have a certain sense of making something together."

"Many people think we have to understand different cultures, but I think it's impossible," she continues. "I think we just have to understand that there is a difference, and if I don't compare, nothing is wrong. Sometimes now I cannot even

remember where I am, but I can relax and we can communicate very well even without language." ♦

Rovaté 2002 runs Fri/11–Sat/12, 8 p.m. (Sat/12 show preceded by a Composers Forum conversation with Satoko Fujii and Steve Adams at 7 p.m.), Yerba Buena Center for the Arts Forum, 701 Mission, S.F. \$20–\$35, \$18 for seniors and students. (415) 978-ARTS or (415) 487-1701.

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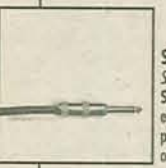
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NOISE

Chances are Kim Richey and Hazel Dickens will never pop up on VH1's *Divas Live*, but on the male-dominated stages of bluegrass — with perhaps the exception of this weekend's Strictly Bluegrass festival — these back-roads performers come across like mountain, or Midwestern, Madonnas. Still, the singer-songwriters couldn't be further apart on the spectrum of Southern roots music. These women seem to have little in common — except the acoustic guitars slung over their shoulders and the fact that they could walk through the mall, or your average music store, completely unnoticed.

Blond, scrappy, and with more than a small share of wanderlust, Richey took the long, dues-paying route from the flatlands of Ohio into the heart of the Nashville establishment — with an eye always on the '80s Americana outlaws of Austin, Texas. Her new album of elegant, rootsy pop conceived in northern California is as far from bluegrass as the West Coast is from West Virginia — and it promises to be the critical and commercial breakthrough she has been working toward for decades.

On the other hand, Dickens, a dark, raw-boned daughter of central Appalachia, embodies the high, lonesome sound bluegrass traditionalists cherish. Jealously guarding her independence and never bothering to fall into step with a mainstream marketplace, she hasn't recorded a studio full-length since 1987.

Stylistically, they are as different as North and South. Yet somehow both represent the divided spirit of bluegrass today, one that's making inroads on the Billboard charts in the form of the *O Brother, Where Art Thou?* soundtrack (at press time, the veritable *Dark Side of the Moon* of hillbilly music is still ascendant among Billboard's top five country albums, 94 weeks into its reign), yet many other bluegrass artists, apart from Alison Krauss and Nickel Creek, remain shut out.

Industry trends, however, are the last thing on Dickens's mind. Whereas other artists may find satisfaction in their SoundScan sales figures, Dickens finds her career highs on, for instance, a coal miners' picket line.

"I was apologizing because it was so rainy and muddy, and I was apologizing because I didn't get a chance to dress up, and a woman said, 'Oh, that's all right, honey. You look like us. You look like one of us,'" she recalls. "And that was, you know, a big compliment."

Taking a break from practice in her Washington, D.C., apartment, the 65-year-old Dickens punctuates her story with soft coughs. Allergies and travel-related health problems plague her nowadays, but she still makes time to participate in labor rallies, miners' conventions, and teach-ins, and she still feels

PHOTO BY JAMES R. MINCHIN III

On guard: Kim Richey, whose latest album is *Rise*, is as hesitant to generalize about her music as she is to open up in an interview.



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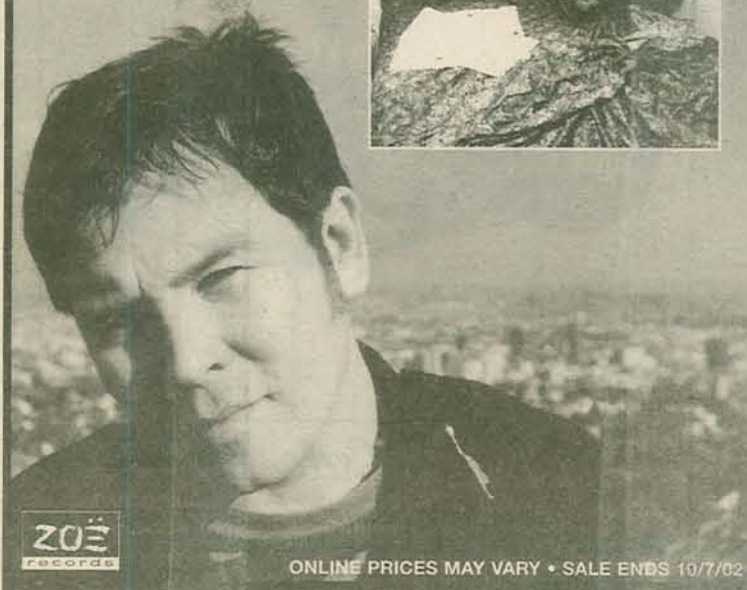
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guilty if she doesn't quite connect every face with a name.

"That's what I really wanted to be accepted as: somebody that's not all that different. Not somebody that looks all Hollywood or Nashville, with sequins and everything."

On the 'Rise'

Richey — currently in the process of moving into a small urban apartment in Austin — is a different story. But when she first relocated to Nashville more than a dozen years ago, the thought of becoming a rhinestone cowgirl didn't sound entirely unappealing.

Unlike the dozens of songwriters who spend years banging their heads against the corporate wall of country music, Richey was able to break through and became a successful staff writer for the Nashville company Bluewater Music, penning tunes for the Dixie Chicks and Patty Loveless, as well as the hits "Nobody Wins" and "Believe Me, Baby (I Lied)," for Rodney Foster and Trisha Yearwood, respectively.

But Richey longed to perform, and when she couldn't pass the muster of A&R personnel who were busy looking for the next Barbara Mandrell and were finding her in the likes of Shania Twain and Faith Hill, she decided to throw in

the towel. Her life was starting to sound like a country music cliché.

"I was just exhausted by all of it," she says on the phone from Austin as she remembers calling a meeting with her publishers. "I called 'em in and said, 'You know, I just don't want to do this anymore. I don't want to be a recording artist. This is too hard, you know. You just feel judged all the time, and you're not good enough, and it's just bumming me out, and I don't want to do it anymore,' and I was really upset and crying."

But she soon realized that giving up her dream would be more painful.

"As soon as I let go of it, I thought, 'Well, maybe I changed my mind back. Never mind, you know. Forget I was here and called this meeting,'" she says now, cackling. "So we kept trying to get a record deal, and eventually it happened when I didn't really care too much if it happened anymore."

She laughs lightheartedly, speaking in an indeterminate accent that's the product of her hometown of Dayton, Ohio, her longtime residence in Nashville, and her new life in Austin, with stops in Colorado and Bellingham, Wash., in between. At the same time, it's hard to imagine this somewhat guarded woman breaking down and blubbing in front of her colleagues.

Richey's new album, *Rise*, could be the one that installs her firmly in the pantheon of contemporary female singer-songwriters such as Lucinda Williams — or establishes her in the pop realm alongside Sheryl Crow, a past client of her latest producer, Bill Bottrell. The album brims with eclectic instrumentation (a bouzouki here, a Qchord keyboard there), strong, simple writing, and the eccentric, moody pop last heard on *I Am Shelby Lynne*, which Bottrell produced for another Nashville refugee. But instead of bubbling excitedly about the release, the 45-year-old Richey maintains the reserve of a veteran who has been burned one time too often. A vocalist with a heavenly, girlish soprano on record, Richey off record is as grounded and earthy as they come, though she's armed with the professional wariness of someone who has been working behind the scenes in the music business long enough to know that a clever, too-revealing quip is no substitute for a career.

There was no overarching grand plan for the album, she insists. Nonetheless, the making of *Rise* comes off like a consummation of a successful professional relationship — between Richey, Bottrell, bassist Birdie, drummer Brian MacLeod, and Richey's friends Chuck Prophet and Pete Droge — and Richey is reluctant to destroy it by dissecting too vigorously.

She initially went up to Mendocino to work with Bottrell and Birdie on a "blind date" and see if they got along. "The first date was pretty wacky," Richey says. "I went up there to supposedly do some writing, and first off, he and his band [the Stokemen] had a gig, so I went to that with them, and it was at the Hog Farm, so there we are with the hippies and the land that time forgot, and they put us up in teepees. So it was pretty wacky, but it was fun, and I got back and I was like, 'I don't know about this place. I don't know what the deal is here then with Bill.'"

The pairing ended up being one of the most creative experiences she has had in the studio. "It was kind of more playin' than workin'." Some of the interesting instrument choices were inspired by Brian's shopping habits," she says with a laugh. "Those guys are also big thrifters. One day Brian just shows up with a bouzouki. For some unknown reason he thought he needed to have a bouzouki, because he doesn't even play it, and so we ended up having that on two or three songs, which is a pretty cool sound and different."

She's hesitant to peg the songs in any way — protesting at the suggestion that they all revolve around relationships. She hedges about songs such as "Cowards in a Brave New World." That track doesn't necessarily espouse pacifism, unless you want it to.

"I think you can say stuff about larger topics by keeping them small and concentrated in the world that I know, my own life," she says.

But the evasive singer-songwriter's guard finally drops when she hears that her upcoming appearance in the Bay Area is at an event dubbed "Strictly

Bluegrass." That's the first time she's heard that. "Cool," she laughs. "People have always had trouble categorizing the stuff that I do, like a lot of other people that don't fit strictly into one kind of formula or genre. I think a lot of festivals like this don't have to be strictly bluegrass — it's just some kind of, um, real music by real people."

Hazelnuts

Dickens is as real as it gets. In the last year finally getting a measure of her due, the Montcalm, W.Va., native was forged by the fire and brimstone of Primitive Baptist sermonizing, soothed by its hymns, and marked by the tragedies of Appalachian mining culture (her oldest brother succumbed to black lung, as have other relatives). And there she remains, less than 400 miles from where she grew up, the eighth of 11 children, choosing her musical excursions away from her longtime D.C. apartment with care.

She has always been the consummate bluegrass insider — and outsider. Dickens roared onto the folk scene in the '60s with an unforgettable wail that caught the attention of die-hard old-time music advocates Mike Seeger (Pete Seeger's half-brother and a continuing Dickens partner) and Alice Gerrard, whom Dickens later collaborated with as a duo on Folkways and, later, Rounder recordings. She brought a unique perspective to the kitchen table jams. She was an intrinsic part of the folk revival, yet for her the music never really ended in the first place. At the time, she remembers, "everyone was kind of lean and green, and they hadn't gotten to the point where they expected a lot of money playing, and they didn't get it anyway, but they were there purely to do the music, and they were really excited about it, and people were just learning."

That's changed. "Nowadays people are so accomplished that it seems like to me, I don't know, that people go to critique what other people are doing — and that's just not right," she complains as sweetly as anyone could. "You need to go and just take in what other people are doing. I know this one guy who says, 'Oh! He made a mistake,' and I say, 'For goodness sakes, you're supposed to be here to enjoy the music, not critique what they're doing.' Back then, it seems like people just loved to get together. They got together to jam all the time; they got so excited when they found another song. People weren't road-weary and jaded."

There's no chance of that happening to Dickens, who says she's still shocked at the recent attention she has received, especially after she won a \$10,000 grant from the National Endowment for the Arts last fall, followed by a lifetime achievement award from the International Folk Alliance Conference.

"It's still pretty hard for me to fathom because I'm a shy person, basically, and I'm not used to getting all this attention, and sometimes when it gets too close, I almost start to back off. It's almost like I'm saying, 'Why me?'" she says with a

Continued on page 16

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Roots

From page 15

dry little chuckle. "Sometimes, particularly when you've been kind of struggling all your life and a lot of things start happening at once, you're taken aback. You don't know how to accept it when it does come along."

Her music seemed to come as naturally as breath: it's a combination of the old-time music that her banjo-picking father played, protest songs such as "Black Lung," "hard" country by idols such as George Jones and Loretta Lynn, and protofeminist sentiments such as "Don't Put Her Down You Helped Put Her There." "We grew up with it, and I think, for us — it was a lot different for some people who just decide that they want to learn it and then they find a teacher," she explains. "The first sounds I ever heard were old-time music, the unaccompanied Primitive Baptist sound, and that was right after I was born, because my mother took me to church."

All of the kids in her family played one or two instruments, though when her father became a Primitive Baptist minister, he laid down his banjo. He continued to tower over the music selections in the household, however; the radio was tuned to the "Grand Ole Opry" and other music dictated by her father's taste.

He was obviously proud of Dickens. "I was kind of the one that took at it from a very young age, and my father would always kind of rag on me, 'You ought to see my daughter sing,' and then ask me to stand up and sing," she says with a laugh.

The song she often stood up to sing was "Man of Constant Sorrow." So naturally, she sounds a bit skeptical when she holds forth on the popularity of the *O Brother, Where Art Thou?* recording.

"Yeah, well, I just hope that it's real, you know," she says with a sigh. "I can be a skeptic sometimes, too. Sometimes I think if everybody jumps on the bandwagon or if there's a lot of interest in a certain direction, everybody else would come on board because they think it's the popular thing to do. I just hope that when it all dies and the dust settles, that people will remember where they heard that music and go seek other musics out. Because some of it is our own music."

"We don't have a lot of things here that we can point to as ours," she continues, picking up steam. "We created that. Of course, the Scottish and English and Irish try to claim it, and they did bring the initial music over here, and some came from Africa, too. But what was done there in the Appalachian area, those people did it on their own."

Her own music has been interrupted by ailments in the past year: work on songs for her first Rounder album in more than a decade has continued in

fits and starts of inspiration. One protest song, "America's Poor," focuses on the post-NAFTA trials of a niece who trained fellow workers at a textile mill, only to have the entire plant move south of the border. Another, a love song titled "My Heart's Own Love," will make its way into at least one of her Bay Area appearances, which include a songwriting workshop, a concert, and a colloquium on activism and music at Mills College. A five-piece bluegrass lineup will accompany her at Strictly Bluegrass, but she plans on stripping back down for other performances, such as a Carter family tribute performance with Mike Seeger at the University of London that follows on the heels of the Bay Area shows. "Soon as I get back, I'll have one day to shower and do up my hair," she says, worrying a little about her full platter this month.

But she doesn't plan on having it any other way. Dickens doesn't harbor any hopes of going Hollywood —



Reality check: West Virginia native Hazel Dickens sings about the world she grew up in.

though her music has found greater exposure in films such as *Harlan County, U.S.A.*, *Matewan*, *Songcatcher*, and the Dickens documentary *It's Hard to Tell the Singer from the Song* — or Nashville soon. "I thought I could be freer and have a lot more to say, not within the confines within all those restrictions that you have if you work for a major label. They put so much money into the production that you've got to do all kinds of things that you don't want to do. But I like the independent records better. It suits my style better," she says with a chortle, before adding, "The majors probably don't want me anyway." ❖

Strictly Bluegrass runs Sat/5–Sun/6, 11 a.m.–7 p.m., Golden Gate Park, Speedway Meadow, S.F. Free. www.strictlybluegrass.com.

Kim Richey also plays Fri/4, 7 p.m., Cafe du Nord, 2170 Market, S.F. \$15. (415) 861-5016.

Hazel Dickens also appears at "A Bay Area Tribute to Hazel Dickens: Celebrating a Life in Music and Political Activism" (colloquium Wed/2, noon–1 p.m.; songwriting workshop Wed/2, 7 p.m.; concert Thurs/3, 8 p.m.), Mills College, Concert Hall (colloquium at Lisser Theatre), 5000 MacArthur Blvd., Oakland. Workshop and concert free. (510) 430-2296, www.mills.edu.